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THE  
CANESSA COLLECTION



TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE  
AFTERNOONS OF JANUARY 25 AND 26, 1924, AT 2:30 O'CLOCK  
EVENING OF JANUARY 25, AT 8:30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE 30 EAST 57TH STREET  
NEW YORK

















ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK

ENTRANCE 30 EAST 57TH STREET

BEGINNING SATURDAY, JANUARY 19, 1924

AND CONTINUING UNTIL THE DATES OF SALE

(INCLUDING SUNDAY, JANUARY 20, FROM 2 TO 5 P. M.)

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AN IMPORTANT GATHERING  
OF  
RARE AND VALUABLE OBJECTS OF ART  
OF THE  
EGYPTIAN, GREEK, ROMAN, GOTHIC  
AND RENAISSANCE PERIODS

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF JANUARY 25 AND 26, 1924, AT 2:30 O'CLOCK

EVENING OF JANUARY 25, AT 8:30 O'CLOCK





ILLUSTRATED CATALOGUE  
OF  
**THE ART COLLECTION**  
OF THE

EXPERT ANTIQUARIANS  
**C. & E. CANESSA**

OF  
NEW YORK, PARIS, NAPLES

CONSISTING OF  
EGYPTIAN, GREEK, ROMAN, GOTHIC AND RENAISSANCE  
SCULPTURE IN MARBLE, BRONZE, STUCCO, TERRA-COTTA  
AND WOOD; LIMOGES ENAMELS; PRIMITIVE PAINTINGS;  
EARLY TAPESTRIES; ORFÈVRENERIE; ITALIAN MAJOLICA  
AND FURNITURE

GATHERED FROM IMPORTANT COLLECTIONS OF EUROPE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
OWING TO THE DEATH OF CAV. CESARE CANESSA AND IN ORDER  
TO FACILITATE THE LIQUIDATION OF HIS ESTATE

**AT THE AMERICAN ART GALLERIES**

ON THE DATES HEREIN STATED

DESCRIPTIVE MATTER BY

MR. ERNEST GOVETT—GREEK AND ROMAN OBJECTS  
MISS STELLA RUBINSTEIN—GOTHIC AND RENAISSANCE OBJECTS

IN COLLABORATION WITH MR. ERCOLE CANESSA  
EXPERT AT THE HOTEL DROUOT, PARIS

THE SALE TO BE CONDUCTED BY  
MR. OTTO BERNET AND MR. HIRAM H. PARKE

**THE AMERICAN ART ASSOCIATION, INC., MANAGERS**

MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE 30 EAST 57TH STREET  
NEW YORK

1924



THE AMERICAN ART ASSOCIATION, INC.  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## THE CANESSA COLLECTION

This highly important gathering of Egyptian, Greek, Roman, Romanesque, Gothic and Renaissance Works of Art, assembled by C. and E. Canessa during the past forty years, is now to be dispersed at Unrestricted Public Sale by the American Art Association, Inc., in order to facilitate the liquidation of the Estate of the late Cav. Cesare Canessa. Long established in Naples and Paris, the Canessas sought New York about twenty years ago and latterly occupied the fine Galleries of the late Benjamin Altman in West 50th Street. They have long been recognized as the foremost experts in their respective fields and were consulted by the great collectors both in the Old World and in the New.

The collections of the late Pierpont Morgan, Henry Walters, Benjamin Altman and of many museums were not only enhanced by objects secured, but by the sound advice tendered by the two brothers.

Among the "great finds" made through the efforts and excavations of the Canessas are the Frescoes from Boscoreale near Pompeii, now in the Metropolitan Museum's Pompeian Room, and the famous "Treasure in Silver" in the Louvre.

It is very interesting to note a few of the distinguished sources of the rare and beautiful objects now to be sold, which include the collections of Prince Baucina, Palermo; Castellani, Rome; the Marquis of Spinola, Genoa; Estensi, Parma; Prince Corleone, Vicenza; Taylor at Christie's, London; Georges Hoentschel, Paris; the Duke de la Verdura, Palermo; Engel-Gros; Davanzati; Georges Caen, Paris; Adolphe de Rothschild; Count Galanti, Naples; Marcuard, Florence; Hilton Price, London; Borelli Bey, Alexandria; Kerkirian; Bardini, Florence; the Marquis Pucci, Florence, and the Colonna family.

AMERICAN ART ASSOCIATION, INC.

### EGYPTIAN, GREEK AND ROMAN OBJECTS

This collection of ancient Greek, Roman and Egyptian works will necessarily attract the attention of connoisseurs on account of its general excellence and purity. As may be expected from the origin of the collection, there is not a piece upon which the slightest doubt can be expressed as to its authenticity, while quite a few of the specimens are the only examples of their respective classes to be found in this country. Amongst the specially important early Greek pieces are the rare sixth century B.C. bronze tripod; the finely sculptured Olympic victor of the school of the elder Polyclitus; the seventh century B.C. amphora; the marble head, and the faun of the fourth century B.C., this latter being one of the world's prizes in Greek art of the period. The leading Roman examples are the superb head of a patrician lady of the first years of the Christian era, and a very fine bust of Commodus. There are also some highly important Greco-Roman works, notably the best example of the Three Graces in existence, and a beautiful figure of Venus Genetrix.

ERNEST GOVETT.

## GOTHIC AND RENAISSANCE PAINTINGS, SCULPTURES AND OTHER WORKS OF ART

The collection of C. & E. Canessa will need no introduction to the collectors and connoisseurs of the art world. It was formed with much care and the most discriminating taste, and contains works of great importance.

In this introduction no attempt is made to pass in review all of the important pieces in the collection. Only a few will be mentioned, to indicate, in a general way, the scope and importance of the whole.

The paintings assembled here include works of great significance. Among them there is a beautiful panel, "The Coronation of the Virgin," by Taddeo di Bartolo; a triptych by Nardo di Cione; a Pietà by Carlo Crivelli; a ceiling by Giovanni Battista Tiepolo; and paintings by such rare artists as Butinone, Ercole Grandi, Giovanni di Bartolomeo Cristiani and others, all representative examples of their work.

Sculpture is adequately represented by examples from various countries and periods. There are fourteenth and fifteenth century French productions; also some Flemish pieces, but most are of Italian origin. Among them is a bust and a relief by Benedetto da Majano, reliefs by Bartolomeo Bellano, Antonio Rossellino, Tommaso Fiamberti; a statue by Amadeo; a bust by Alessandro Vittoria, a tabernacle by Civitale and a great number of other pieces of highly accomplished quality.

Among the bronzes there is a *putto* of great importance by Nicolo da Roccatagliata, a statuette of Marsyas by Pollaiuolo, several pieces of the Paduan school of Riccio and others of Venetian and Florentine origin.

A silver gilt and crystal reliquary, most probably executed by Manno, who was a pupil of Benvenuto Cellini, is of the greatest importance. It bears the arms of the Farnese family and was probably executed for one of its members, the Pope Paul III, who is seen seated on the base.

Another work of great significance is a tumbler in gold and enamel with coat of arms of the United Provinces, signed by Jean de Montfort, who was medal engraver at the Antwerp Mint in 1602.

A châsse of thirteenth century Limoges workmanship and an episcopal cross well represent the Champelevé productions of the time, while a plaque representing the Entombment illustrates the process of painting in enamels in the early sixteenth century at Limoges.

The art of weaving is represented by a few tapestries of importance of French and Flemish origin, Italian majolica of the fifteenth and sixteenth centuries, by objects of significance; while the furniture of the Gothic and Renaissance periods includes pieces of great interest and historic value.

STELLA RUBINSTEIN,  
*Docteur de l'Université de Paris.*



## CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and deposit by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**VI. Receipted bills:** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

**VII. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

**VIII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**IX. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**X. Records:** The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

**XI. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,  
HIRAM H. PARKE,  
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,  
MANAGERS.

INTELLIGENT APPRAISALS  
FOR  
UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
AND  
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.  
AT ITS  
AMERICAN ART GALLERIES  
MADISON AVENUE  
56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY



# CATALOGUE





THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

RARE AND VALUABLE OBJECTS OF ART

Collection of

C. & E. CANESSA

Afternoons of January 25 and 26, 1924

and Evening of January 25

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name \_\_\_\_\_

Address in Full \_\_\_\_\_

Amount of Deposit \_\_\_\_\_





**FIRST SESSION**  
**FRIDAY AFTERNOON, JANUARY 25, 1924**  
**IN THE ASSEMBLY HALL**  
**OF**  
**THE AMERICAN ART GALLERIES**

BEGINNING AT 2:30 O'CLOCK

Catalogue Numbers 1 to 146, inclusive

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**RENAISSANCE BRONZE PLAQUETTES AND MORTARS**

- |    |  |   |
|----|--|---|
| 6  | 1—BRONZE MEDAL   | <i>Italian, Seventeenth Century</i>               |
|    | Bronze medal representing a Doge of Venice, 1629. Below the bust an unknown signature, A E T S 78.   |   |
| 3  | 2—BRONZE PLAQUETTE   | <i>Italian, Seventeenth Century</i>               |
|    | The bust represents Pianniccio, Duke of Parma e Piacenza, 1646—1694. Signed G T.   |   |
| 2  | 3—BRONZE MEDAL   | <i>Italian, Seventeenth Century</i>               |
|    | Bust representing Duchessa Isabella Carafa, 1626, with coat of arms and Virgin on either side.   |   |
| 2  | 4—GILT BRONZE MEDAL  | <i>Italian, Seventeenth Century</i>               |
|    | Portrait representing Scipio Montibus.   |   |
| 3  | 5—BRONZE MEDAL   | <i>Italian, Seventeenth Century</i>               |
|    | Portrait representing Pietrus Beretinus Cortone. Signed A. M. GR.  |   |
| 13 | 6—BRONZE MEDAL   | <i>By Leone Leoni; Italian, Sixteenth Century</i> |
|    | Portrait representing General Giovanni Battista Castaldus; on the reverse the General raising a female figure. (See <i>Medalists</i> by L. Forrer, p. 406.) Very rare. |   |

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 3 7—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Isabella Monteapto, 1616.
- 22 8—BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait represents, in armor, Andrea Carafa, Conte de San Severino, Vice-king of Naples, 1525. (See Armand, *Médaillistes italiennes*. Book II, p. 108, No. 12.)
- 20 9—BRONZE MEDAL *Italian, Fifteenth Century*  
One side has a portrait representing Angelo Ambrogini, called Poliziano; the other side has a portrait of his wife, dated 1454—1494. Very rare.
- 7<sup>50</sup> 10—GILT BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait representing Dominic Fontana, Conte Palatina, 1589.
- 5 11—BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait of Prospero Santo Crucino; on the reverse a fortress with date 1570.
- 6 12—OVAL BRONZE PLAQUETTE *Italian, Sixteenth Century*  
Design representing Bacchus.
- 3 13—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Petrus Gyron, duca di Ossuna, with date 1618; on the reverse a horse.
- 2 14—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Cardinal Vincenzo Costaguti, signed by Ameranus, 1647.
- 6 15—BRONZE MEDAL *Italian, Fifteenth Century*  
Portrait representing Nicola Orsini, Conte di Nola.
- 9 16—GILT BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait representing Henri II of France. This medal was made for his conquest in Italy in 1552.
- 6 17—SILVER MEDAL *Italian, Sixteenth Century*  
The portrait represents Alessandro Farnese, the Governor of Flanders under Charles V.



18—SMALL MORTAR IN BRONZE

*Italian, Sixteenth Century*

37<sup>50</sup> With flaring rim; exterior decoration consisting of four panels with shield-shaped devices, separated by projections. Light brownish patina.

*Height, 3½ inches; diameter, 4¾ inches.*

19—SMALL MORTAR IN BRONZE

*Italian, Sixteenth Century*

50 With slightly flaring rim, decoration of sirens, trees and griffons; slightly flaring foot. Light brown patina.

*Height, 5½ inches; diameter, 6¼ inches.*

20—SMALL MORTAR IN BRONZE

*Italian, Sixteenth Century*

110 With bold flaring rim; on exterior a band of cherub heads, festoons and shield shaped designs. Dark brown patina.

*Height, 6½ inches; diameter, 8½ inches.*

21—BRONZE BELL

*Probably Early French or Spanish Work*

85 Bell found near Bordeaux in the late war.

*Height, 6½ inches.*

EGYPTIAN, GREEK AND ROMAN BRONZES, STONE,  
TERRA COTTA AND GLASS

22—SMALL FIGURE IN BLUE FAIENCE

*Egyptian, Eighteenth Dynasty*

15 A small seated figure representing Nefer Tem.

*Height, 2½ inches.*

*From the Samuel L. Austin Collection.*

23—ANCIENT AMBER GLASS BOWL

*Imperial Roman*

22<sup>50</sup> An amber glass bowl of most exceptional size; almost unique.

*Height, 3 inches; diameter, 4½ inches.*

24—SMALL FIGURE IN GREEN GLAZED FAIENCE

*Egyptian, Saite Period*

17<sup>50</sup> Figure of the goddess Ubasti with lion's head.

*Height, 3 inches.*

*From the Samuel H. Austin Collection.*

25—FIGURE IN BLUE GLAZE

*Egyptian Saite Period*

17<sup>50</sup> Small figure representing the child Horus.

*Height, 2½ inches.*

*From the Samuel H. Austin Collection.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 40 26—FIGURE IN BRILLIANT BLUE GLAZED FAIENCE *Egyptian, Saite Period*  
Egyptian ushabtie. On the base is an inscription indicating that the work was made for Heru, a priest of Amen. Found at Deir-el-Bahri, Egypt.

Height,  $4\frac{1}{2}$  inches.

From the Hilton Price Collection.

- 120 27—STATUETTE OF A KING IN BRONZE *Egyptian, Saite Dynasty*  
He is in a walking attitude, with his hands joined at the front. He is attired in a shenti, and wears a rayed cap bearing the uræus. On a wooden base.

Height of figure,  $7\frac{3}{4}$  inches.

From the Borelli Bey Collection of Alexandria.

(Illustrated)

- 70 28—FIGURE OF A SCRIBE IN GRANITE *Egyptian, Nineteenth Dynasty*  
Small figure of a seated scribe, described in a hieroglyphic inscription as "Overseer of (?) Khonsu the justified."

Height,  $3\frac{3}{4}$  inches.

(Illustrated)

- 130 29—BRONZE STATUETTE OF ISIS *Egyptian, Ptolemaic Period*  
She is seated with the child Horus, and wears the usual headdress of a disk with horns and the uræus.

Height, 10 inches.

From the Borelli Bey Collection, Alexandria.

(Illustrated)

- 30 30—SMALL FIGURE IN GRANITE *Egyptian, Egypto-Roman Period*  
Statuette of the God Ptah, on a base of blue-green faience with a hieroglyphic inscription signifying "Give Life O Ptah, beloved of Memphis."

Height,  $4\frac{1}{4}$  inches.

(Illustrated)





29



27



30



28

Nos. 27, 29—EGYPTIAN BRONZE STATUETTES  
Nos. 28, 30—EGYPTIAN FIGURES IN GRANITE

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

35 31—GOLD RING WITH CARVED GEM

*Hellenistic Work*

A gold ring in which is set a carved carnelian; workmanship of the Hellenistic period.

40 32—STATUETTE IN TERRA COTTA *Tanagra, Greece, Third Century B.C.*

Representing a dancer, draped in a himation, the left hand on the hip; the right hand drawing her dress over the right knee. High coiffure. Traces of coloring. Archaic style.

*Height, 8 inches.*

*(Illustrated)*

35 33—STATUETTE IN TERRA COTTA

*Alexandrian, Second Century B.C.*

Represents a priest standing. He is dressed in a tunic adjusted at the waist, over which is a mantle covering the shoulders. The hands are open and spread wide apart. On black wooden base.

*Height, 8½ inches.*

*(Illustrated)*

50 34—STATUETTE IN TERRA COTTA *Tanagra, Greece, Third Century B.C.*

Represents a young woman standing, dressed in a himation, the right hand on her hip, the left hand holding the folds of her costume; the head is covered with the himation.

*Height, 9½ inches.*

*(Illustrated)*



34



32



33

Nos. 32-34—STATUETTES IN TERRA COTTA (*Tanagra, Greece*)



*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

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35—FIGURE OF THE GODDESS CYBELE IN TERRA COTTA

*Cyprian Sculpture, Second Century B.C.*

400  
The figure served as the lid of a sarcophagus. The goddess is in standing attitude, with upper parts of the arms pressed to her sides, the fore arms (now missing) having been held out from the elbows. She wears a plain crown, cut low, covering a hood which falls at the back to the shoulders. Her attire is a Doric chiton, with a fold of drapery brought across the front; and the whole costume with the general design of the figure belongs to the fifth century B.C. The work, however, was executed at Cyprus in the second century B.C., no doubt after a full sculptured figure of three or four centuries earlier, but which is now lost. In excellent preservation, and a rare example of Cyprian sculpture. Found in Marsala, Sicily.

*Height, 5 feet 9 inches.*



NO. 35—THE GODDESS CYBELE IN TERRA COTTA  
(Cyprian Sculpture, Second Century B.C.)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



1200  
36—BRONZE FIGURE OF A MAN

Archaic Greek

1.200

Apparently an athlete, he wears a conical cap, but is otherwise nude, and stands with his feet wide apart, and his arms held out in a fighting attitude. Found at Messina.

Canceled

Height,  $5\frac{1}{4}$  inches.

From the Pozzi Collection. Illustrated in "*Le Musée*" II, page 178.

1750  
37—BRONZE STATUETTE OF THE GODDESS UBASTI Egyptian, Saite Period

Represented with the head of a cat. She holds a sistrum in her right hand, and in the left a lion Ægis, while a basket hangs on her arm.

Height,  $3\frac{1}{4}$  inches.

From the Samuel H. Austin Collection.





38—BRONZE FIGURE OF A MAN

*Roman, First Century B.C.*

225 He is nude except for a waist cloth, and a lacerna thrown over his left shoulder. He wears a Parthian conical hat with a leather band, the ends of which come down over the shoulders. Both arms are bent up from the elbows. A rare model in fine condition. On a red marble base. Found near Rome.

*Height, 9 inches.*

39—SMALL BRONZE STATUETTE

*Egyptian, Twenty-seventh Dynasty*

15 Figure of a man holding a bowl in each hand.

*Height, 3½ inches.*

40—SMALL HEAD AND BUST IN BRONZE

*Early Imperial Roman*

45 Small head and bust representing Jupiter Ammon.

*Height, 4¼ inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

41—LARGE ETRUSCAN COPPER CHISEL OR AXE *Fourth Century B.C.*

40 Made with curved edge, and with the sides raised for use as a wedge as well as a cutting implement. In perfect condition, with a green patina.

*Length, 13 inches.*

42—SMALLER ETRUSCAN COPPER CHISEL OR AXE *Fourth Century B.C.*

30 Similar to preceding, but of smaller size. In equally good condition, and of the same period.

*Length, 7½ inches.*

43—BRONZE FIGURE OF AN OLYMPIAN VICTOR

*Greek, Late Fifth Century B.C.*

2,000

Representing a nude youth standing at rest and wearing a crown of wild olive, significant of his triumph at one of the athletic festivals held every Olympiad. The sculpture is typical of the best work of its kind in the greatest period of Greek art, and evidently belongs to the school of Polyclitus the Elder. A bronze statuette of another Olympian victor and of about the same size as this is in the Louvre, but there is apparently no third one in existence.

2,000

unseen

*Height, 11 inches.*

*(Illustrated)*



NO. 43—BRONZE FIGURE OF AN OLYMPIAN VICTOR  
(Greek, Late Fifth Century B.C.)



Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



44—STATUETTE OF A FAUN IN BRONZE *Greek, Late Fourth Century B.C.*

Probably represents Marsyas of the legend in which Athena, having invented the twin pipes, threw them down in disgust when she noticed from her reflection in a brook that her cheeks swelled out when she played them. Marsyas observed her from behind a bush, and started with amazement at the action of the Goddess, and it is this moment that is represented by the artist of the bronze. The work is of the period succeeding Praxiteles, and the figure shows the delicate and perfect modeling of the school of this artist, but, judging from the strong neck and powerful limbs, the sculptor was also influenced by Lysippus. A noticeable feature in the work is the skill with which the artist has represented the momentary repose between two steps in the action of the faun. Generally the work is of high importance and great rarity. Found in the province of Cordova, Spain, among ancient Carthaginian remains. On a red marble base.

*Height, 18 inches.*

8.000

*Chasen*



No. 44—STATUETTE OF A FAUN IN BRONZE  
(Greek, Late Fourth Century B.C.)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



225  
45—BRONZE FIGURE OF A MAN

*Greco-Roman Period*

He wears a large cloak of skins, which falls from his head nearly to his feet. His hands are tied behind him to the trunk of a tree, and he leans forward with strong effort as if to free himself. The subject is apparently unique in ancient sculpture.

*Height of figure, 8¼ inches.*

*From the Pozzi Collection. Illustrated in "Le Musée," p. 181.*

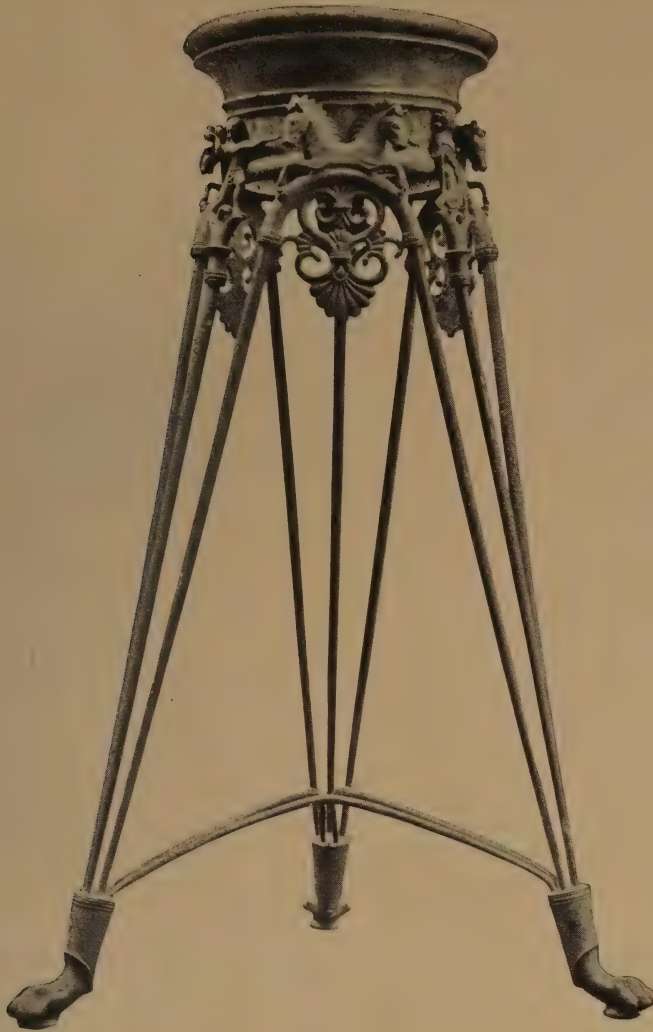
40  
46—BRONZE FIGURE OF VICTORY

*Roman, Third Century A.D.*

Represented standing on a small globe.

*Height, 5½ inches.*





47—TRIPOD IN BRONZE

*Archaic Greek, Sixth Century B.C.*

The tripod is mounted on the paws of a lion, and is of the regular archaic type seen on early Greek painted vases in representations of Hercules fighting for the Delphic Tripod. It is ornamented with small nude male figures. Similar tripods, but less fine in execution, are in the British Museum and at the Vatican. Found in the vicinity of Rome.

*Height, 2 feet.*

*From the Kerkirian Collection.*

4100

*Archaic Greek*

*Delphic Tripod*

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60 48—GRANITE URN

*Egyptian, Ptolemaic Period*

The urn has two handles and a cover.

*Height, 15½ inches.*

250 49—CANOPIC VASE IN ALABASTER

*Egyptian, Saite Period*

The vase has a cover representing a human head.

*Height, 20 inches.*

*From the Borelli Bey Collection.*

240 50—LARGE IRIDESCENT GLASS VASE WITH COVER

*Roman Glass, Roman Period*

Large vase with cover, beautiful iridescence. Found in a tomb in Ravenna.

*Height, 13 inches.*

120 51—VASE IN ONYX

*Roman, First Century A.D.*

The vase is shaped as a hemispherical bowl on a square base.

*Height, 16½ inches; diameter, 15½ inches.*

## GREEK VASES

600 52—ATTIC KYATHOS IN TERRA COTTA *Greek, Early Fifth Century B.C.*

The cup is decorated with black figures on red ground. The painted scene, which is full of action and very finely executed, shows two heroes fighting over Sarpedon, who sits wounded on the ground. At either side are four spirited coursers apparently terrified with the din of battle: doubtless intended to picture the scene described by Homer (*Iliad XVI*), "The affrighted steeds, their dying lords cast down, scour o'er the fields." The cup is thin and most delicately made, while its condition is nearly perfect. The grouping of the horses corresponds with that on some of the well-known coins of Syracuse.

*Height, 5¾ inches; diameter at rim, 4½ inches.*

(*Illustrated*)



No. 52—ATTIC KYATHOS IN TERRA COTTA (Greek, Early Fifth Century B.C.)



*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*



53—CYPRIOTE JAR WITH LID *Greco-Phœnician, Seventh Century B.C.*

360 The jar has an unglazed yellowish surface decorated with formal flower and leaf patterns, which, however, have largely disappeared with age. The piece is almost unique, in that rising from the body to an inch or so above the rim are three molded heads of women, all in perfect condition.

*Height, 6½ inches; diameter, 6 inches.*

54—CORINTHIAN JAR *Greek, Early Sixth Century B.C.*

70 Yellow ground is decorated with a frieze containing fabulous animals in black and red and, above and below this, bands of formal patterns. The colors are exceedingly well preserved, and the jar is a rare and fine specimen of early Corinthian work.

*Height, 6 inches; diameter, 6 inches.*



55



56

250 55—AMPHORA IN TERRA COTTA

*Greek, Fourth Century B.C.*

Amphora with black ground, red figures, representing on one side Thetis bringing the armor to Achilles, on the other the departure of warriors.

*Height, 14¼ inches.*

260 56—LARGE VASE (SKYPHOS) IN TERRA COTTA

*Second Century A.D.*

Large vase with cover and large handles, red figures on a black ground. On one side a scene representing the presentation of wedding gifts; on the other, a betrothal scene. Upon the cover a scene with Eros. Technique very rare; resembling the work of a pen. Beautiful workmanship. Found at Ruvo (Puglia).

*Height, 16 inches.*

*From the Borelli Bey Collection of Alexandria.*

80 57—AMPHORA IN TERRA COTTA

*Italiote, Second Century A.D.*

Amphora with two handles, black figures on red ground; on the two sides lions with manes in white. Found at Pozzuoli, Italy.

*Height, 9 inches.*

270 58—POMPEIAN FRESKO IN COLOR

*Roman, First Century A.D.*

The design represents a man lifting a cupid from a cage which contains two others, while Venus is standing by watching the action.

*Height, 1 foot 10 inches; width, 1 foot 9 inches.*

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59—Fresco

*Greek, Third Century B.C.*

80

Representing a griffon. In a wooden frame. Found at Boscoreale, near Pompeii.

*Height, 13½ inches; width, 15¼ inches.*

60—AMPHORA IN TERRA COTTA

*Archaic Greek, Fifth Century B.C.*

90

The amphora has a cover and a red background with black figures, polychromed in dark red. On one side, dance of the satyrs; on the other, the offer of the cock to the athletes.

*Height, 11 inches.*

61—HYDRIA IN TERRA COTTA

*Greek, Third Century B.C.*

500

The vase is decorated with red and white figures on a black ground. The design is very unusual. On the ground is seated Hermes who is addressing Aphrodite, the goddess standing to the right, with Eros suspended in the air and apparently also speaking to her. At the back of Aphrodite is a warrior with spears, and on the left of Hermes a woman standing. The subject seems to represent Hermes, assisted by Eros, consoling Aphrodite for the loss of Adonis.

*Height, 13 inches.*

(Illustrated)





No. 61—HYDRIA IN TERRA COTTA (*Greek, Third Century B.C.*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

62—ATTIC COLUMN KRATER IN TERRA COTTA

*Greek, Fifth Century B.C.*

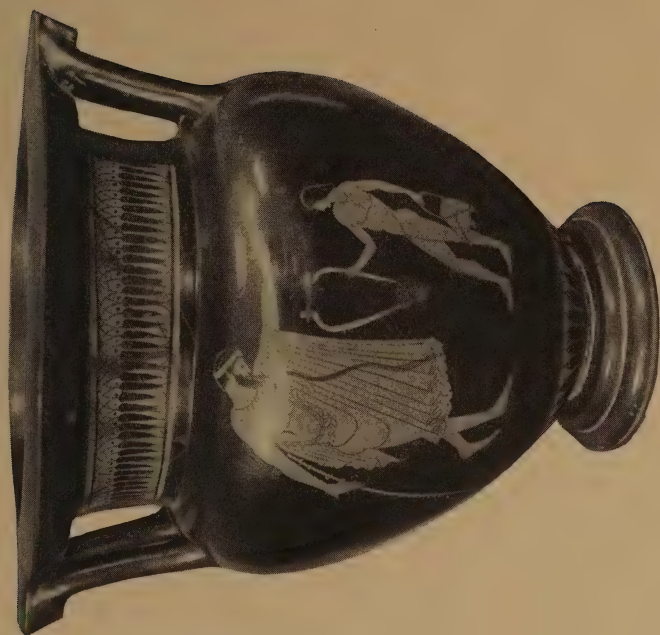
The krater is decorated with red figures on black ground in two scenes. In the first scene a nude man holds a vase in his hand while turning his head around; in the other, a man with a long knotted stick, who holds a cup in his left hand, faces a nude young man who presents to him a harp. Over the latter scene is a band of lotus buds, and below is a lotus bud chain in black on a red inset. Under the rim of the vase is incised the name "Simonos." The work on the vase is of a high order, and seems to belong to the school of Euthymedes. To the knowledge of the writer no other vase exists bearing the name of Simonos.

*Height, 15 inches.*

950.

Cleveland

Museum



No. 62—ATTIC COLUMN KRATER IN TERRA COTTA (Greek, Fifth Century B.C.)



Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

63—LARGE ATTIC KRATER IN TERRA COTTA

*Attic Greek, Fifth Century B.C.*

1.100

The krater is decorated with two scenes in red figures on black ground. In one scene Apollo is represented standing between Leto and Artemis. He has a harp under his left arm, and with his right hand holds a bowl toward Artemis, who is about to offer a libation. Leto also holds a bowl. The figures are of stately proportions and firmly drawn. Beneath the rim of the krater is a wide band of running palmettes, and below, over the scenes, are meander chains. The vessel is in fine condition, and is an excellent example of the highest period of Greek pottery.

*Ammon*

*Height, 14½ inches; diameter of rim, 17½ inches.*



No. 63—LARGE ATTIC KRATER IN TERRA COTTA (*Greek, Fifth Century B.C.*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



64—AMPHORA IN TERRA COTTA

*Attic Greek, Sixth Century B.C.*

400 The amphora has a black ground and is decorated with two scenes of black figures on red panels. In the first scene Dionysus is shown holding a long horn-shaped cup between two maenads and two satyrs, who are dancing. The second scene represents Briseis having on each side of her a warrior and a herald. A lotus bud chain is painted over the scenes. The painting is of a very high order.

*Height, 18½ inches.*





65—AMPHORA WITH LID IN TERRA COTTA

*Attic Greek, Sixth Century B.C.*

The amphora is decorated with black figures on red ground in two scenes. In the first Dionysus stands between two satyrs, holding up a cup, the figures being set between palmettes and vine tendrils. The second scene shows Apollo with harp, and on either side of him a woman and a man, the former holding out the lower part of her chiton as if about to dance. On the neck of the amphora is a wide band of double palmettes, and at the base a lotus bud chain.

*Height, 19 inches.*

550

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

66—AMPHORA IN TERRA COTTA

*Greek, Seventh Century B.C.*

This is one of the earliest and rarest examples of ancient Greek pottery existing in America, and is of exceptional interest, since it must be one of the first Attic pieces in which the human figure was introduced to vary the conventional geometrical patterns. The decoration is arranged in unbroken friezes, with one containing animals above a meander, below which is the central frieze showing warriors with chariots apparently proceeding to battle. Beneath is a series of rings. A curious feature is the presence of plastic serpents on the handles and shoulder of the vase. While the general characteristics of the work are purely Greek, there are strong Mycenaean influences present, and altogether the amphora must be regarded as of high importance in the history of Greek pottery.

*Height, 20 inches.*

*(Illustrated)*

2.800.  
Canaan

MAJOLICAS OF THE XV AND XVI CENTURIES

67—MAJOLICA PLATE

*Caffagiolo, Italy, Sixteenth Century*

45 The plate has a flat rim. It is invested with a white glaze and decorated in blue, green, orange and yellow, with scrolled escutcheons charged with the coat of arms of the Chigi family and the initials "C.R.," the rim with heart-shaped medallions separated by diamond-shaped interlacements.

*Diameter, 9 inches.*

68—MAJOLICA PHARMACY EWER

*Caffagiolo, Italy, Sixteenth Century*

70 Pear-shaped, with straight cylindrical spout and flat looped handle. It is invested with a white glaze and decorated in blue, with touches of green and yellow, and with the name of the drug and musical and military trophies.

*Height, 9 inches.*

69—MAJOLICA ALBARELLO

*Caffagiolo, Italy, Early Sixteenth Century*

50 Cylindrical shape with incurved sides. Invested with a white glaze and decorated, in blue and orange, with shuttle-shaped medallions, rosettes and scrolls.

*Height, 12½ inches.*



No. 66—AMPHORA IN TERRA COTTA (*Greek, Seventh Century B.C.*)



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70—PHARMACY EWER IN MAJOLICA

*Faenza, Italy, Early Sixteenth Century*

45 Vigorously executed decoration in bright blue, yellow and green. The center of the globular body has a wide label inscribed "S D PAPAVERO" (Syrup of Poppies) surrounded by a banded laurel garland and with acanthus scrollings above and below. Cylindrical neck, tapering slightly toward the mouth; straight spout and flattened handle.

Height, 9½ inches.

From the Stefano Bardini Collection.

71—PHARMACY VASE WITH TWISTED HANDLE IN MAJOLICA

*Siena, Fifteenth Century*

60 The decoration is blue and orange on white ground. The globular body is decorated with vertical and horizontal bandings of impressionistic guilloche, zigzag and arch motifs. The front is inscribed in blue "Pantasilea" within a wide label; the back inscription is fragmentary. The twisted looped handles are impressionably decorated in blue and orange. (Glaze slightly chipped.)

Height, 10½ inches.

From the Stefano Bardini Collection.

72—TWO-HANDLED VASE IN MAJOLICA      Urbino, Late Sixteenth Century

The vase has an elaborate all-over decoration, the front with grotesques, griffons, dolphins, etc., in yellow and blue on white, and with a central uninscribed tablet supported by *amorini* and dated "1600"; the reverse side, with graceful leaf decoration in blue. Twisted serpentlike handles, terminating in rams' heads. Truncated ovoid body with low neck.

Height, 13 inches.

From the Stefano Bardini Collection.

(Illustrated)

130

73—PHARMACY VASE IN MAJOLICA      Siena, Sixteenth Century

Elaborately decorated in blue, yellow and characteristic orange in scroll, acanthus, cornucopia and dolphin motifs. The front has a broad band inscribed "EY DINARI COSE." Inverted pear-shaped body with short neck. Straight spout, connected by a twisted and encircling rope with the neck. Broad flat handle.

Height, 11 inches.

From the Stefano Bardini Collection.

(Illustrated)

155

74—MAJOLICA PHARMACY EWER      Caffagiolo, Italy, Sixteenth Century

Pear-shaped, with flat looped handle and straight spout with twisted support. Invested with a white glaze and decorated in blue, green and yellow, with a wreath of leaves and cones, a label with name of drug, and a ground diapered with dots and with scrolled leaves and flowers.

Height, 8½ inches.

(Illustrated)

80

75—PHARMACY EWER IN MAJOLICA      Faenza, Italy, Sixteenth Century

On the front an acanthus garland of very decorative design enclosing cornucopiæ, acanthus leaves and a wide band inscribed in blue "A (qua) Celidonia." Globular body on high foot; shaped spout. Short, narrow neck, with flattened, ribbonlike handle. White, decorated in orange, blue and green.

Height, 10 inches.

From the Stefano Bardini Collection.

60

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170 76—DEEP PLATE IN MAJOLICA *Faenza, Casa Pirola, Sixteenth Century*

It is ornamented in the center with a small medallion, polychromed, representing the death of Cleopatra. The rest of the plate is decorated with the so called "Berettino" composed of foliage, vases and dolphins. On the reverse are geometric motifs.

*Diameter, 11 inches.*

*From the Engel-Gros Collection, Paris.*

25 77—ALBARELLO IN MAJOLICA *Faenza, Italy, Sixteenth Century*

White, with gracefully executed decoration in blue of a boy in a monk's robe, playing the cornemuse, the entire surface surrounded by delicate flower vines. Cylindrical, incurved body with low neck and foot.

*Height, 8 inches.*

*From the Stefano Bardini Collection.*

130 78—LARGE VASE IN MAJOLICA: A BECCUCCIO *Italian, Castel Durante, Sixteenth Century*

The vase has two handles; on the front is the coat of arms of the Piccolomini family. The body is decorated with yellow ornaments and figures on a blue background.

*Height, 16½ inches.*





79—LARGE PLATE IN MAJOLICA

*Hispano-Moresque, Early Sixteenth Century*

1.100

Made in the factory at Manises, Spain. In the center is the coat of arms of the great Count Manises, founder of the factory, with the bull and the rose. The border is gauffered in an exquisite design. Over the whole is a beautiful lustre in gold with ruby reflections. On the back are arabesques in lustre. This plate is one among the very good specimens of this period.

*Diameter, 18½ inches.*

80—VASE IN MAJOLICA

*Faenza, Italy, Sixteenth Century*

35

Decorated in fine tones of dark blue on ivory white, with graceful floral scrolls of heart-shape and acanthus-leaf form, surrounding the wide central label inscribed "Aqua endivie." Globular body with short incurved cylindrical neck.

*Height, 9½ inches.*

*From the Stefano Bardini Collection.*

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81—LARGE MAJOLICA PLATE

*Deruta, Italy, Sixteenth Century*

2.200

In the broad deep cavetto is represented the portrait of a Florentine lady, probably a member of the great Salviati family of Florence, as is indicated by the coat of arms embroidered on the front of her gown. The arms of the Salviati family show the lilies and the "rastrera" given them by the King of France. To the left of the portrait winds a ribbon with the motto of this family "Chi biene vida sua barchia sempre in porto si truva" (He who guides his bark well always arrives in port). The rim of the plate is decorated with conventionalized palmettes and carnations. The whole plate, lustrated in Deruta, is very exceptional; the lustre usually is yellow gold in color, while in this plate it is ruby-toned gold.

*Diameter, 16¼ inches.*





82—LARGE PLATE IN MAJOLICA *Pavia, Italy, Early Sixteenth Century*

The factory at Pavia was founded by the Duke of Sforza, who ruled Milan. The work was cut in with a stick. In the middle of the plate is an unidentified coat of arms of a Milanaise family; around it are placed four medallions, in each of which is represented a Saint. The outer rim is decorated with a border of palmettes. The background is a deep mustard color and the relief is in yellow and green.

*Diameter, 18 $\frac{1}{4}$  inches.*

83—GROUP IN ENAMELED AND POLYCHROMED TERRA COTTA

*Urbino, Sixteenth Century*

The group represents the Adoration of Christ in a grotto; on each side are two angels playing music; on the top, a group of three angels. Beautiful coloring. Very rare specimen.

*Height, 19 inches.*

425

70



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400 84—PLATE IN MAJOLICA

*Gubbio, Italy, Sixteenth Century*

Made by an artist of Faenza and lustrated at Gubbio. In the center is the representation of the wolf suckling Romulus and Remus, with a view in the background of trees and the Campidoglio; on the border is seen the man who saved the children from the river, and an old man representing The Tiber. The coloring is in beautiful tones of blue with lustre made in Gubbio. On the back rich lustering in a design of palmettes.

*Diameter, 9¼ inches.*

100 85—LARGE PLATE IN MAJOLICA

*Orvieto, Fifteenth Century*

In the center is represented the Crucifixion with two Saints, surrounded by an inscription and medallions in which are the busts of sixteen saints. Decorated in green and yellow. This is a fifteenth century reproduction of a Byzantine metal plate.

*Diameter, 15 inches.*



86--LARGE VASE IN MAJOLICA

*Italian, Faenza (Casa Pirota), Sixteenth Century*

The body is ornamented with musical instruments, shields, armor, etc., in white on a blue ground. The front a *beccuccio*, beneath which is a circle with masks and other motifs.

*Height, 18 inches.*

300



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87—LARGE VASE WITH TWO HANDLES AND FOOT

*Deruta, Italy, Sixteenth Century*

On the center of the vase are two medallions representing young cavaliers in costume of the time. The background of the medallion is brown, but the rest of the vase is white and blue with a beautiful lustre in gold with ruby reflections.

*Height, 10½ inches.*

*From the Taylor Collection sold at Christie's in London in 1912.*

*(Illustrated)*

70 88—WATER JAR IN MAJOLICA

*Pavia, Fifteenth Century*

Water jar in majolica, with portrait of a noble lady. Work cut in with a stick.

*Height, 8 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

170 89—PLAQUE IN MAJOLICA

*Mantua, Fifteenth Century*

The subject represents the Virgin and Child with a cherub's head. The work is cut in with a stick and in bas-relief. In a red velvet frame.

*Height, 16 inches; width, 10½ inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

40 90—TILE

*Orvieto, Early Fifteenth Century*

Representating a coat of arms among branches.

*9 inches square.*

25 91—SMALL VASE IN FAIENCE

*Kirman, Persia, Sixteenth Century*

Pear-shaped body, with cylindrical neck and two looped handles. Invested with a crackled turquoise-blue glaze.

*Height, 5 inches.*

30 92—SMALL VASE IN FAIENCE

*Kirman, Persia, Sixteenth Century*

Pear-shaped body, with short cylindrical neck. Invested with a crackled turquoise-blue glaze.

*Height, 4⅞ inches.*





No. 87—LARGE VASE WITH TWO HANDLES AND FOOT (*Deruta, Italy, Sixteenth Century*)

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- 200 93—MAJOLICA DISH FOR HOLDING EGGS *Faenza, Italy, Fifteenth Century*  
Very rare form in the shape of an escutcheon. The top and bottom in a beautiful design of blue on white ground, all lustrated.

*Length, 8 inches; width, 6¾ inches; depth, 3 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

- 325 94—SCULPTURE IN ENAMELED AND POLYCHROMED MAJOLICA  
*Faenza, Fifteenth Century*

The subject is the "Flight into Egypt." The majolica has a great preponderance of manganese and copper green. Very rare specimen.

*Height, 18 inches; width, 13 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

- 100 95—PLAQUE IN MAJOLICA *Faenza, Fifteenth Century*

The design is in relief and represents the apparition of Christ to St. Francis; red relief, white ground, yellow frame.

*Height, 19 inches; width, 13 inches.*

116 = plaque in Majolica  
117 = marble head & bust of Aphrodite  
118 = bust (of a Faun)



99—MARBLE HEAD AND TORSO OF A YOUNG BACCHANT *Greco-Roman*

300 The head is dressed with a wreath of vine tendrils and grapes, and a flower tendril passes down the body from the left shoulder upon which hangs a wine skin (partly broken away). The figure is an excellent piece of sculpture executed in the Greek manner. Found at Rome.

*Height, 14½ inches.*

100—MARBLE TORSO OF A MAN *Greek, Third Century B.C.*

180 He wears a Doric peplos, which leaves the right side of the body exposed to the waist. The sculpture is of a high character. The torso probably belonged to the portrait statuette of an orator.

*Height, 10½ inches.*



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130 101—SPHINX IN MARBLE

*Roman, First Century A.D.*

A very fine example of a shortened sphinx, and in nearly perfect condition. Though of the Roman period, the work is apparently by a Greek artist.

*Height, 21½ inches; base, 9 by 7½ inches.*

250 102—MARBLE STATUETTE OF APHRODITE

*Greco-Roman*

Reproduction of life-size figure, the type of which was very popular in late Grecian and Roman times. The figure is nude except for a fold of drapery falling to the ground from above the knees, where it was originally held by one of the hands. The figure is a good example of the small work of the period. Found in Spain. The head is not original.

*Height, 23½ inches.*

103—TWO MARBLE BAS-RELIEFS

*Greco-Roman*

These reliefs are sections of a frieze. Each represents a group of mænades taking part in a Dionysiac procession, the action being most skilfully rendered.

*Height, 1 foot 8 inches; width, 2 feet 6 inches.*

*From the Borelli Bey Collection of Alexandria.*

*(Illustrated)*

1.300



NO. 103—TWO MARBLE BAS-RELIEFS (*Greco-Roman*)



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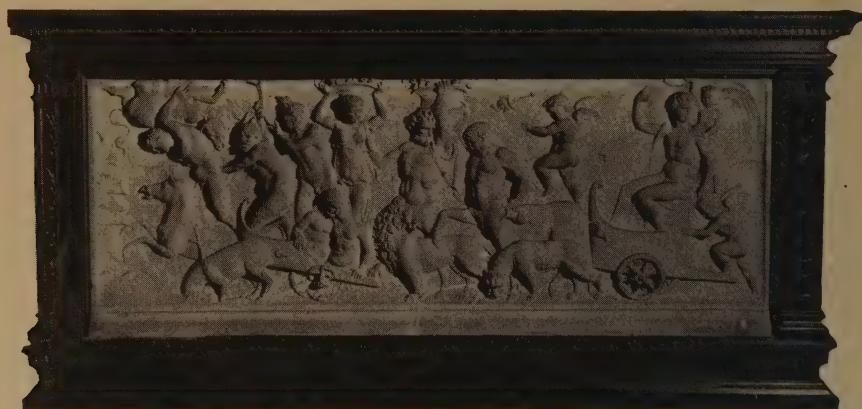


275 104—MARBLE SARCOPHAGUS

*Roman, Second Century A.D.*

The sarcophagus bears at the front a funeral design in relief. In the center is a portrait bust of a woman set in a medallion which is held by two male figures. There are also four women attendants, two of whom carry wreaths and another a torch. In good condition.

*Length, 2 feet; height, 9 inches; width, 12 inches.*



710 105—MARBLE SCULPTURE IN HIGH RELIEF *Roman, Second Century A.D.*

Representing a procession of Bacchus. The god is drawn in a car by a centaur, and attended by sileni, fauns, menads, and a lion and leopard, the group being led by a man carrying a bullock on his shoulders. The scene is high-spirited and full of action, and the work is extremely well designed, the overcrowding of figures, common in this period, being avoided. The sculpture is set in a carved wood frame.

*Height of marble, 1 foot 6½ inches; length, 4 feet 1 inch.*





106—MARBLE HEAD OF A YOUNG MAN

*Greek, Fourth Century B.C.*

A young Greek with clean-shaven face and hair sculptured in short curls, a double fillet passing over the crown. This is a fine example of Attic sculpture and is particularly noticeable for its perfect condition, for it is very rare indeed that such a head is found with the features intact.

*Height, 9 inches.*

325

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108—MARBLE BUST OF THE EMPEROR COMMODUS *Roman, About 190 A.D.*

450  
Represented as Hercules. He is nude save for a lion's skin which falls at his back, with the feet brought over the shoulders, and tied in a knot at the front, while the head of the animal rests on his left shoulder. The hair and beard of the Emperor are shown in thick curls, as in all the contemporary sculptured heads of Commodus. The work is of a very high class, and it is seldom that one sees so fine an example of Roman sculpture. Evidently the portrait represents Commodus as he was shortly before he was assassinated (192 A.D.). On a high marble pedestal.

*Height, 2 feet 7½ inches.*



NO. 108—MARBLE BUST OF THE EMPEROR COMMODUS  
(*Roman, About 190 A.D.*)



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- 180 109—FEMALE HEAD IN PARIAN MARBLE *Greek, Second Century B.C.*

Head of a woman with hair dressed close; part, probably, of a figure of a poetess. On red marble base.

*Height, 4 inches.*

- 110—MARBLE FIGURE OF A BOY *Greco-Roman, First Century B.C.*

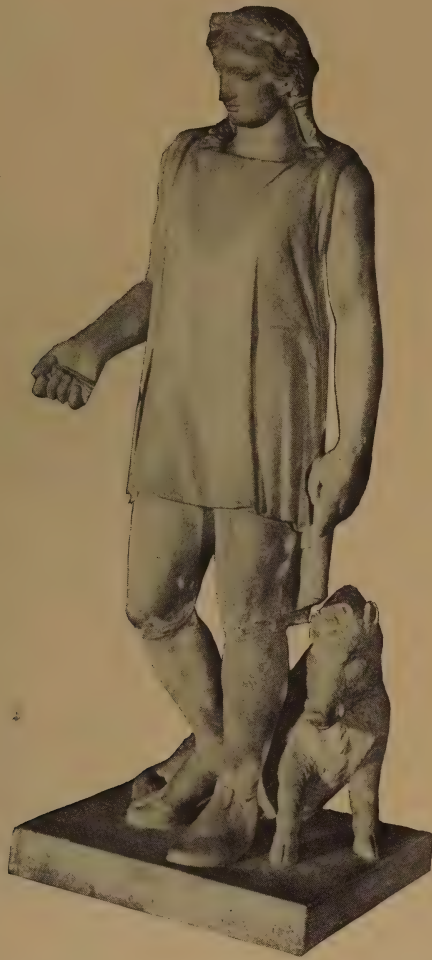
110 A nude boy who is holding a bird to his breast with both hands.

*Height, 2 feet 5 inches.*

- 270 111—BENCH IN PAVONAZZO MARBLE *Greco-Roman, First Century B.C.*

The seat rests on two supports, each representing a sphinx from the front view. In unusually good condition. Found at Boscoreale.

*Height, 2 feet; length, 4 feet; width, 1 foot 6 inches.*



112—STATUETTE IN PENTELIC MARBLE

*Greek, Alexandrian Period*

The statuette represents Triptolemus, standing at rest, wearing a short tunic, his left hand falling at the side, and the right holding a bunch of wheat stalks (broken off short). His hair falls in flowing ringlets to his shoulders, and a fillet of wheat ears crowns his head. At his feet is a young boar, beautifully sculptured. The group is of exceptional interest, both from the point of view of design and of the excellence of the sculpture, while it has the rare advantage for marbles of this period, of being in nearly perfect condition. Found at Terranova near Syracuse, Sicily.

*Height, 31½ inches.*

500

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113—MARBLE GROUP: THE THREE GRACES      *Greek, Third Century B.C.*

The Graces stand nude, joined together by their hands on one another's shoulders. On each side of the group is a tall vase with drapery hanging gracefully over it. An arm is missing from each figure, and the heads are modern restorations, made by Léon André of Paris.

The design of this group is well known from the existence of a similar one (but without the vases) which was found in the fourteenth century during the excavations for the Siena Cathedral, in which edifice it now stands. This work suggested to Raphael the marvelous painting of the Graces now at Chantilly, in which, indeed, the grouping is scarcely varied at all from that of the sculpture. The extension of the base of the sculpture by the addition of vases is an admirable device, and the absence of these from the Siena group seems to indicate that it is a later work than the Canessa example.

The principal feature in the group is the remarkable rhythmic harmony presented in the pose, the design almost suggesting that the figures are about to move together in a dancing step. This is brought about by an exquisite adjustment of the figures to the respective positions they occupy, and a perfect balance of expression in the forms. The torsos are built up on ideal principles, subject to natural modifications necessitated by the character of the grouping, the whole work being a fine example of beautiful form and technical skill. Found at Capua.

*Height, 3 feet 6½ inches; width, 3 feet 1 inch.*

*Formerly in the Ferroni Collection sold in Rome in 1909.*

10500  
Ames





NO. 113—MARBLE GROUP: THE THREE GRACES  
(Greek, Third Century B.C.)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

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114—MARBLE TORSO: LIFE-SIZE FIGURE OF APHRODITE ANADYOMENE

*Greek, Third Century B.C.*

The model corresponds with the well-known headless statue at Syracuse. The figure is nude except for a single large fold of drapery which, in the complete statue, was gathered partly round the lower limbs, and fell to the ground. Two corners of the fold are shown in the torso, lightly held at the base of the stomach by the left hand. The sculpture is of a very high character, and the torso must be classed as one of the really important Greek marbles in America.

*Height, without base, 3 feet 6 inches.*

*Formerly in the collection of the sculptor, Comm. Gerace of Naples.*

115

**SCULPTURE IN MARBLE AND STONE OF THE FOURTEENTH,  
FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES**



**120—RELIEF IN MARBLE: THE VIRGIN AND THE APOSTLES**

*French (?), About 1400*

Modeled in a depression forming a frame is seen, to the left, the Virgin wearing a closely fitting dress over which is draped a mantle covering her head, shoulders and lower part of her dress. Both of her hands are held up in a gesture of astonishment. Next to her, St. Peter is standing. He has short curly hair and a round beard, and wears over his gown a mantle draped in the Roman fashion; and he holds a key in his right hand, while in his left is a closed book. To the right is St. Paul, dressed

*[Continued on following page]*



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[No. 120—*Continued*]

similarly and holding in both hands a closed book. His hair is cut short and his beard is long. Behind are seen the heads of three other personages whose bare feet also show behind those of the Apostles, which are also bare, while the Virgin's are shod. On the top is a frieze, showing in the center a cross on a shield, and at the right the letters S.M. The letters at the left are missing.

*Height, 19½ inches; width, 12¼ inches.*

There is in the Martin LeRoy Collection, reproduced in Catalogue I, pl. 27, an applied relief in gilded copper of the thirteenth century, Limoges workmanship, of which the representation is identical with this but without the frame. It is possible that it served as a model for it; it is also possible that both reproduce an unknown miniature or book-cover. Though this relief is identical with the Martin LeRoy group, which is of the thirteenth century, it is not possible to assign it to the same period owing to the inscription on it, which is of the late fourteenth or the beginning of the fifteenth century.

*(Illustrated)*

121—FEMALE MOURNING STATUETTE IN PAINTED STONE

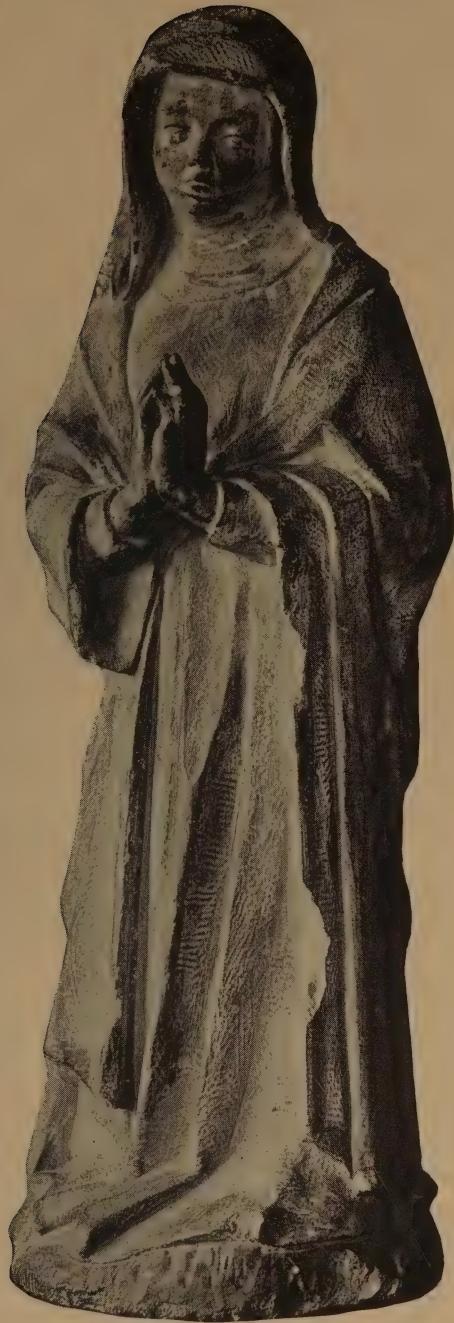
*French, Early Fifteenth Century*

Represented facing to the front and standing on a low round base with hands folded in prayer. She wears a gown girdled at the waist and over it is a mantle covering her back and her shoulders and draped around her arms. On her head is a veil from beneath which shows a wimple framing her face.

*Height, 20¼ inches.*

The facial expression and the pose of this figure are of exquisite charm. She is composed in the same spirit as some of the funerary statuettes of the late fourteenth century and some of the mourners from the tombs of the Dukes of Burgundy. There are also analogies with a statuette of a mourner in the Cluny Museum. (See reproductions in Vitry et Brière: "Documents de Sculpture française du Moyen Age" pl. 97, pl. 114 and 115.)

*(Illustrated)*



No. 121—FEMALE MOURNING STATUETTE IN PAINTED STONE  
(*French, Early Fifteenth Century*)

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122—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD

*French, End of Fifteenth or Beginning of Sixteenth Century*

The Virgin is standing, wearing a closely fitted and gilded dress, over which is thrown a full mantle of the same color lined with blue. Her hair is parted in the middle and arranged over her ears. On her head is a crown. On her left arm, covered by the folds of her mantle, is seated the Infant, His naked body covered only with a drapery. His left arm is missing and with His right He is holding the Virgin's dress. His hair is curly and His expression is smiling. The Virgin holds in her right hand a branch and on it is a bird, with head missing.

*Height, 1 foot 8 inches.*

There are some similarities with the Virgin of St. Giraud de Vaux in Bourbonnais, reproduced in Vitry: "Michael Colombe et la Sculpture française de son temps," p. 309.





NO. 122—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD  
(*French, End of Fifteenth or Beginning of Sixteenth Century*)

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## TINO DA CAMAINO

Sculptor and Architect, Siena, Fourteenth Century.

### 123—MARBLE FEMALE STATUE OF A VIRTUE *Attributed to Tino da Camaino*

The figure here reproduced represents a Virtue standing on a low hexagonal base and wearing a gown girdled a little below her breast-line and falling down in long straight lines. Over it is a mantle covering her back and shoulders and draped in front and over her arms so as to expose her bodice and the lower part of her gown. Her face is elongated with a round chin, almond-shaped eyes, a thin nose, high forehead and long neck. Her hair is arranged in serpentine locks around her head, and a small portion of it covers the back of her neck. On her head is a low crown. In her left hand she was probably originally holding a sceptre, while in her right is a white lily, the emblem of Virginity.

The figure is full of nobility and distinction. She stands erect looking straight before her and has a serious but serene expression, and a noble countenance. The modeling is fine, the proportions harmonious and the draperies finely conceived. The draperies are treated in the Gothic spirit, while the type shows classical influence.

*Height, 3 feet 5 inches.*

The same statue of a Virtue is seen in the tomb of Mary of Valois, who died in 1331 and who was the wife of the famous Charles Duke of Calabria. This tomb was executed by Tino da Camaino just before his death, as the last payment for it was given to his widow June 7, 1339. He also executed that of Charles of Calabria, who died in 1328, and both are erected in the Church of Santa Chiara in Naples. The tomb of Mary of Valois is composed in the form of a high monument with several divisions and supporting it are two figures of Virtues, of which the one at the right is exactly the same as the statue here reproduced. (See photograph at Brogi, No. 12420, where the tomb is erroneously said to be that of her daughter, Johanna I, Queen of Naples.) Part of the tomb is also reproduced in Venturi: "Storia dell'Arte Italiana," IV, p. 281, Fig. 202.



NO. 123—MARBLE FEMALE STATUE OF A VIRTUE  
(*Attributed to Tino da Camaino*)



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GIOVANNI ANTONIO DE AMADEI—CALLED AMADEO OR AMODEO

Born in Pavia in 1447; died in Milan in 1522. Influenced first by Michelozzo and later by Mantegazza.

124—MARBLE STATUETTE: THE VIRGIN OF THE ANNUNCIATION (?)

*Italian, by Giovanni Antonio de Amadei*

The figure is standing on a low base, her right knee slightly bent forward. She wears a gown girdled at the waist, with sleeves slashed at the sides. A mantle, the ends of which she is holding in her left hand, covers her back and left shoulder and is draped in front. Her hair falls loose on her back in long curly waves. On her nude feet are sandals.

The statue seems to have been made about 1475, about the same time that Amadeo worked at the Colleoni Chapel in Bergamo. It belongs to his first manner when influenced by Michelozzo and by some of the productions of the Milan Cathedral. The Colleoni Chapel, which so clearly brings out the characteristics of his first manner, shows two figures standing on pedestals of the same style and workmanship, as this statue. (See F. Malaguzzi-Valeri: "G.A. Amadeo," pp. 44, 45.)

*Height, 37 inches.*

3500  
Amadeo



NO. 124—MARBLE STATUETTE: THE VIRGIN OF THE ANNUNCIATION (?)  
(By Giovanni Antonio de Amadei)

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POSSIBLY BY VINCENZO ONOFRI

125—STONE BASE

*Italian, Bolognese, Late Fifteenth Century*

Quadrangular, each of its angles decorated with winged sirens terminating in volutes. Branches of leaves, masks, shells, etc., complete the decoration of the base. *Height, 7½ inches; width, 12 inches.*

The same elements of decoration can be seen in the tomb of the Vescovo Nacci by Vincenzo Onofri about 1480 and reproduced in Venturi: "Storia dell'Arte Italiana," VI, p. 804.

*Formerly in the Engel Gros Collection. Reproduced in Sale Catalogue, 1921, p. 130, pl. No. 263.*

AGOSTINO DE FONDUTIS

(Active in Padua, Milan and Piacenza)

LOMBARD SCHOOL: LATE FIFTEENTH CENTURY

126—A BUST IN MARBLE

*Possibly by Agostino de Fondutis*

Representing a Roman Emperor, facing to the front, shown below the shoulders, which are uncovered. Around his head is a laurel garland. His face is square, with slightly prominent and energetic features. Standing on an octagonal wooden base. *Height, 8¾ inches.*

The attribution of this bust to Agostino de Fondutis is based on the fact that it shows characteristics found in the works executed by him, such as his busts in the Sacristy of San Satiro in Milan, reproduced in Malaguzzi-Valeri: "La Corte di Lodovico il Moro," pp. 71-74.

(Illustrated)





No. 126—BUST IN MARBLE (*Lombard School, Late Fifteenth Century*)

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127—STATUETTE IN LIMESTONE: A MOURNER

*French, School of Burgundy, Fifteenth Century*

Standing on an octagonal base and facing to the front is the mourner. His head, with hair cut short, is bent forward. He wears a large full mantle with a hood, and with a flap of his garment, which covers his right hand, he is drying his tears. His left hand is missing.

*Height, 17¼ inches.*

This figure, so full of character and of interest, comes probably from one of the tombs of the Dukes of Burgundy, of which so many are now in museums and private collections. Comparing it with those in existence, we find it almost identical with one of the mourners from the tomb of Philippe le Hardi, Duke of Burgundy, who died in 1404, now in the Museum of Dijon, and with another mourner in the Cluny Museum in Paris, both reproduced in Vitry: "Documents de sculpture française au moyen âge," pl. 109, Nos. 1 and 9. There are also many similarities to a mourner from the tomb of Jean Sans Peur who succeeded his father, Philippe le Hardi, and who died in 1419, reproduced in Humbert: "La sculpture sous les ducs de Bourgogne," pl. 28.



128—MARBLE HERALDIC LEOPARD *Italian, Late Fifteenth Century*

The animal is represented sitting on a low base with his jaws open and his head turned toward the left. He is holding in his forepaws a shield blazoned with three "rencontres de boeuf."

*Height, 16½ inches; width, 11½ inches.*

*Formerly in the Engel-Gros Collection, sold in Paris in 1917. Reproduced in the Catalogue, pl. No. 257.*

129—TABERNACLE IN CARRARA MARBLE *Italian, Fifteenth Century*

In the middle opens a small door with frontispiece, flanked by two small pilasters surmounted by capitals. In one medallion is the characteristic monogram of Christ: IHS. Below is seen the coat of arms of the donor, and the inscription which preserves his memory reads: PETRUS BATA DE LENIS.

*Height, 2 feet 10 inches; width, 1 foot 8½ inches.*

*From the collection of Joachim Ferroni, Rome.*

1.100

B. 7. 5. 1



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ANDREA BREGNO, CALLED ALSO ANDREA DA MILANO

One of the foremost Roman sculptors in the second half of the fifteenth century. Born in 1421 in Osteno near Como; died in 1506 in Rome.

130—MARBLE GROUP REPRESENTING THE VIRGIN AND CHILD IN A NICHE  
*By a Follower of Andrea Bregno*

1.300

The Virgin, standing on a low base in a niche, is wearing a closely fitted dress over which is draped a mantle covering her head, shoulders and the front of her gown. She is holding a branch of flowers in her right hand, while the Infant Jesus is seated on her left arm. He is naked, holds an apple in His right hand and looks smiling toward his Mother, who also smiles.

The niche shows a rounded arched top decorated with pearls, darts and oves, while the side panels show a decoration composed of vases, branches of flowers and leaf work.

The group of the Virgin and Child, so charming in its simplicity, is composed in the purely Gothic spirit. The expression of the Virgin is of the greatest purity and the deep hatchings of her garments are characteristic of mediæval workmanship. The way, also, in which she is holding and looking at the Divine Child is still according to the Gothic traditions. On the other hand, the ornamental decorations are composed in the Renaissance style.

This relief originally formed part of a larger ensemble. It most probably belonged to some tomb of which so many have been destroyed and of which fragments are scattered in Museums and churches.

*Height, 2 feet 11½ inches; width, 1 foot 7½ inches.*

In comparing it with works by Andrea Bregno we find many analogies. Taking for instance his altarpiece in Santa Maria del Popolo in Rome, executed in 1473 (reproduced in Venturi: *Storia dell'Arte Italiana*, VI, p. 949), we see figures in niches composed and decorated in the same way and *putti* holding shields of whom the types and modeling of the body are similar to the Infant Jesus. In comparing it further with the Virgin and Child from the tomb of Benedetto Superanzi in Santa Maria sopra Minerva in Rome and given to a follower of Bregno (Venturi: Vol. VI, p. 956, fig. 644) we find many analogies in the types and in the draperies.



NO. 130—MARBLE GROUP: VIRGIN AND CHILD IN A NICHE  
(By a Follower of Andrea Bregno)

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TOMMASO FIAMBERTI

CALLED THE

"MASTER OF THE MARBLE MADONNAS"

Active in Florence, Urbino, Cesena and Forli. Influenced by Antonio Rossellino and Mino da Fiesole. Late Fifteenth Century.

131—MARBLE BAS-RELIEF REPRESENTING THE VIRGIN, CHILD AND ANGELS  
*By Tommaso Fiamberti*

The Virgin, facing to the front, is seen in half figure. She wears a gown girdled at the waist, with a passementerie border around her neck and wrists. A mantle covers her shoulders and is draped in front serving as a support to the Infant Jesus, who is lying naked, holding a bird in His right hand. The Virgin, with hands crossed on her breast, adores Him, while two winged angels with floating draperies around their bodies are putting a jeweled crown on her head. Modern frame.

*Height, 18 inches; width, 15 inches.*

*Formerly in the Ferroni Collection in Rome (Catalogue, 1909, pl. xxxix, No. 754.)*

The relief shows all the characteristics of a large number of works which have been grouped under the name of the "Master of the Marble Madonnas." The bodies of the babies are plump, the eyes are almond-shaped, showing circles underneath, with eyelids somewhat swollen. The thin-lipped mouths are smiling. The expression of the faces as a whole, so typically in his manner, is derived from the art of Antonio Rossellino, while the treatment of draperies and hair shows clearly Mino da Fiesole's influence. His reliefs in the Bargello and St. Stefano in Florence, in Urbino, in Berlin, etc., clearly show the same characteristics.

For comparison, see Virgin and Child in the Church of Del Sacro Eremo in Camaldoli, another in the Gambier Parry Collection and several in Berlin (reproduced in Bode: "Denkmäler," pl. 423 and 424, and in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance," Nos. 156-159). All these works show the same characteristic shape of the eyes, mouth and hands, and garments similarly draped and the same particular way of modeling the wings of the angels.

The "Master of the Marble Madonnas" has been recently identified as Tommaso Fiamberti by Giacomo de Nicola, Director of the National Museum in Florence. In an article published in *Rassegna d'Arte*, March, 1922, he groups under his name his signed and unsigned works and in the list of works which he gives he also mentions the relief we are concerned with here.





NO. 131—MARBLE BAS-RELIEF: VIRGIN, CHILD AND ANGELS  
(By Tommaso Fiamberti)

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### BARTOLOMEO BELLANO

Born about 1430-1435; died about 1492. Pupil of Donatello.  
Active in Padua, Florence, Perugia and Venice. School of Padua.

#### 132—MARBLE RELIEF REPRESENTING THE VIRGIN AND CHILD

*By Bartolomeo Bellano*

The Virgin is represented half-length, dressed in a pleated gown girdled at the waist and ornamented in front with a cherub's head. Her thick and curly hair is parted in the middle and over it is draped a mantle partly covering her head and shoulders and draped in front. The Infant clothed in a robe similar to the one of the Virgin sits on a cushion on the Virgin's lap and reads from an open book which He is holding in His hand. The niche in which the group is represented is decorated with a garland sustained by rings.

*Height, 1 foot 11 inches; width, 1 foot 4 inches.*

The composition is well proportioned and of great charm. The facial expression both of the Mother and Child is of infinite sweetness, and the modeling itself is very fine. In comparing it with work by Bartolomeo Bellano we find many analogies with his signed and dated relief in marble in the Jacquemart André Collection in Paris representing the Madonna, Child and Angels, and of which there is a replica in the Berlin Museum (reproduced in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 107). We see that the flesh is of the same plump and soft quality, that the treatment of the hair of the Child is identical), that His ears and nose are shaped similarly and that the garments show the same hard folds, looking as if they were cut with a chisel. The head of the Infant shows the same large and characteristic proportions as the Infant in the relief just mentioned. The same can be said in comparing it with the other works by Bellano such as his marble reliefs in the Sacristy of San Antonio in Padua. As for garlands suspended from rings we find them also in Bellano's tomb of Antonio Rosselli in the chiesa del Santo in Padua (reproduced in Venturi: "Storia dell'Arte Italiana," VI, p. 489). As for the way in which the Virgin's hair is arranged, similarities can be found with his bronze statuette of "Ecate" in the Berlin Museum reproduced in "Archivio Storico dell'Arte," 1891, p. 415.

The relief as a whole is one of the most pleasing of Bellano's creations, made at the time when he was strongly influenced by Florentine productions.

Another example of the same relief is in the Quincy Shaw Collection in the Boston Museum of Art.

8.500

Canova



NO. 132—MARBLE RELIEF: VIRGIN AND CHILD  
(By Bartolomeo Bellano)



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MATTEO DI GIOVANNI CIVITALI

Sculptor and Architect. Born in Lucca in 1436; died there in 1501. Active in Lucca, Pisa, Genoa and elsewhere.

133—A TABERNACLE IN MARBLE

*By Matteo Civitali*

The tabernacle is constructed in the form of a door and is decorated on the sides with candelabra, leaf-work and garlands. The base shows a six-winged cherub's head surrounded by two volutes, while in the upper part runs a frieze with three winged cherubs' heads. On top in the lunette is seen the Christ. He is represented half length holding an open book in His left hand while giving the benediction with His right. His hair and beard are long and curly and behind His head is a halo. An egg and dart pattern, oves, pearls and rosettes complete the decoration.

*Height, 6 feet 1 inch; width, 3 feet 1 inch.*

This tabernacle is characteristic of Civitali's workmanship. The composition as a whole shows analogies with Civitali's tabernacle in the Berlin Museum (reproduced in Frieda Schottmuller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 98, fig. 240). Christ in the lunette is very similar to the one in the Lucca Museum and the decoration on the side pilasters shows analogies with the ones on either side of the Annunciation in the same museum (both reproduced in Venturi: "Storia dell' Arte Italiana," VI, pp. 702 and 695).

2.000  
Lucca



No. 133—TABERNACLE IN MARBLE  
(By Matteo Civitali)

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ALESSANDRO VITTORIA (JACOPO ALESSANDRO VITTORIA  
DELLA VOLPE)

Born 1525 in Trent; died in 1608 in Venice. Pupil first of Vincenzo Vicentini and later of Jacopo Sansovino. Active in Venice and in Padua.

134—MARBLE BUST REPRESENTING VINCENZO ALESSANDRI

*By Alessandro Vittoria*

Represented half length, facing to the front with head slightly turned toward the right. He is bearded and has a moustache and short curly hair. Over his tightly fitted garment is draped a mantle, in the fashion of the Roman Emperors, fastened with a clasp over his right shoulder.

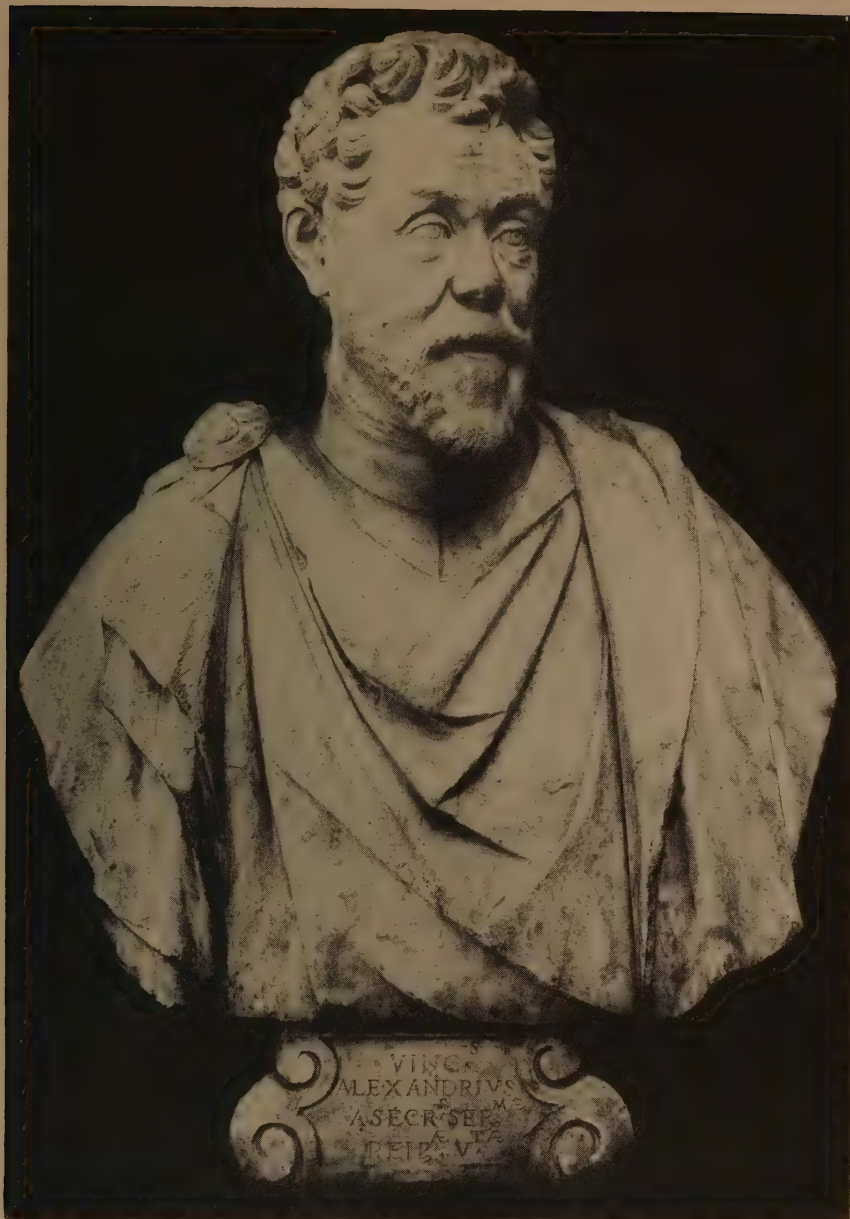
On the plinth is seen the following inscription:

VINC<sup>s</sup>.  
ALEXANDRIUS  
A SECR<sup>s</sup>. SER<sup>me</sup>.  
REIP<sup>ae</sup>. VTAE.

*Height, 2 feet 7½ inches.*

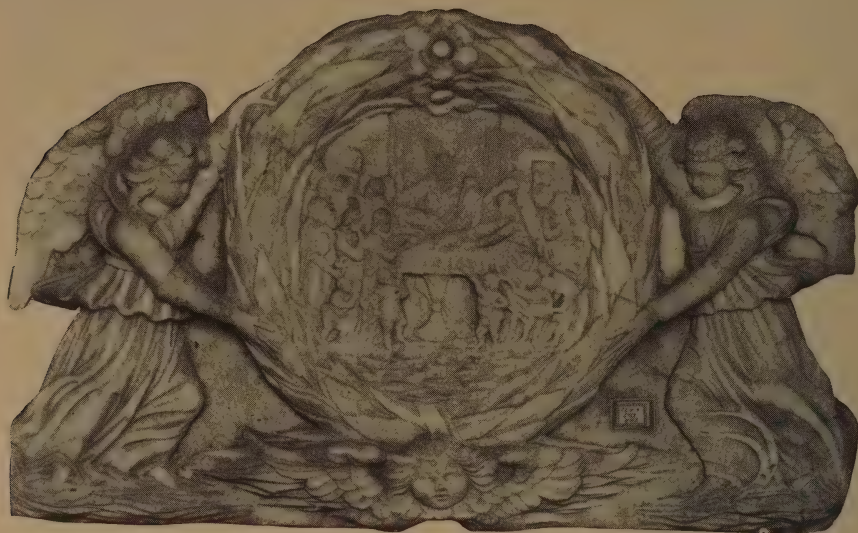
As indicated by the inscription, Vincenzo Alessandri was a Venetian Patrician and Secretary to the Republic. His portrait can be classed among the finest by Alessandro Vittoria. In comparing it with his many busts so full of expression and character, we find most analogies in the treatment with his bust of Ottavio Grimani in the Berlin Museum and with the one of Jacopo Sansovino in the Seminario Patriarcale in Venice. The draperies and flesh are treated almost identically. The same can be said of the bust of Giovanni Contarini in the Berlin Museum, all three reproduced in Planiscig: "Die Venezianischen Bildhauer der Renaissance," pp. 482-483. As for the treatment of the hair, it is identical with that of the figure in bronze representing Saint Francis in the baptismal font in the Church of Saint Francis della Vigna in Venice, reproduced in the same book, p. 507, Fig. 546.





NO. 134—MARBLE BUST REPRESENTING VINCENZO ALESSANDRI  
(By *Alessandro Vittoria*)

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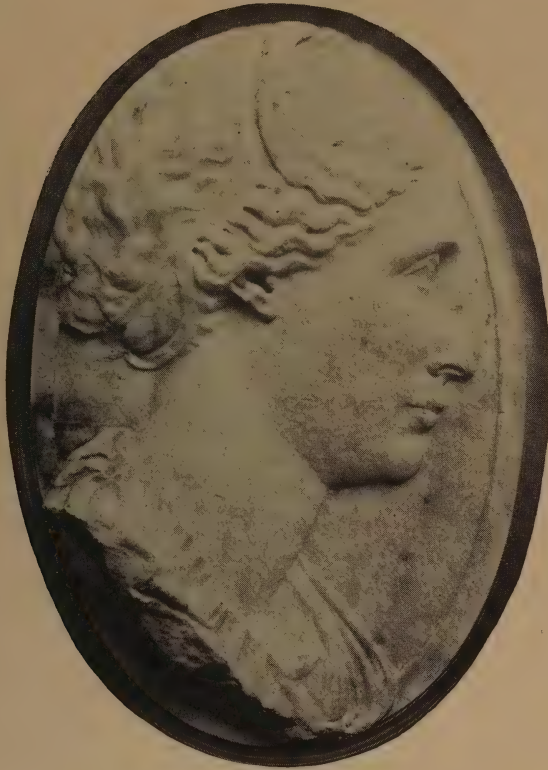
SCHOOL OF FRANCESCO LAURANA

135—MARBLE RELIEF REPRESENTING TWO ANGELS HOLDING A MEDALLION  
*Italian Sixteenth Century*

On either side of the medallion is an angel wearing a floating and puffed gown girdled at the waist. They have wings and their long and curly hair is parted in the middle and surrounded with a ribbon. The medallion which they are holding and which is set within a laurel crown represents the Passover of the Hebrews, which is thus described in Chapter 12 of Exodus: "The Lord spoke unto Moses and Aaron in the land of Egypt saying: This month shall be unto you the beginning of months; it shall be the first month of the year to you. Speak unto all the congregation of Israel saying in the tenth day of this month they shall take to them every man a lamb according to the house of their fathers, a lamb for a house. Your lamb shall be without blemish, a male of the first year; ye shall take it out from the sheep or the goats—and you shall eat it with your loins girded, your shoes on your feet and your staff in your hand; and ye shall eat it in haste: it is the Lord's passover." This scene is represented here according to the tradition. In the center below is a cherub head.

*Height, 1 foot 4½ inches; length, 2 feet 3 inches.*

It is interesting to compare this medallion with decorative details from the arch of triumph in Naples of which the greater part was executed by Laurana. In many of the figures we see a similar arrangement of hair, similar types and a similar way of treating the folds of the garments.



BY A PUPIL OF TULLIO LOMBARDI

136—MEDALLION IN MARBLE, REPRESENTING THE PORTRAIT OF A LADY

*Lombard School, First Half of the Sixteenth Century*

She is represented to below the neck, turned to the right. Her curly hair is parted in the middle and arranged over her ears in the antique fashion. A small portion of her frilled gown is visible around her neck.

*Height, 13½ inches.*

This medallion shows analogies with types by Tullio Lombardi in the arrangement of the hair and in the type itself. It is interesting to compare it with his busts in the Huldchinski Collection and with another in the Berlin Museum both reproduced in Leo Planiscig: "Die Venezianischen Bildhauer der Renaissance," p. 252.



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GIOVANNI LORENZO BERNINI

Architect and sculptor. Born in Naples in 1598; died in Rome in 1680. Active in Naples and Rome, but worked also in Ferrara, Siena, Madrid and Paris. Roman School.

137—MARBLE BUST IN RELIEF

*By Giovanni Lorenzo Bernini*

The bust represents an elderly lady seen in profile and turned to the left. She wears a tightly fitting gown and a veil draped over her head and shoulders partly exposing her thick and curly hair. Around her neck is suspended a decoration.

Formerly in the Villa Colonna at Capodimonte in Naples.

*Height, 3 feet; width, 2 feet 3 inches.*

This bust is of wonderful workmanship and is a characteristic example and among the finest of Bernini's work. It is supposed to represent Doria Colonna and formerly adorned the Villa Colonna at Naples.



NO. 137—MARBLE BUST IN RELIEF  
(By Giovanni Lorenzo Bernini)

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138—VASE IN ORIENTAL ALABASTER

*Florentine, Sixteenth Century*

Beautiful quality of alabaster with two carved masks, one on either side; the bowl part in the form of a fluted shell, on a molded base. There is a similar vase in the Pitti Palace. Very rare specimen.

*Height, 11 inches; length, 22½ inches.*

*From the Marquis Pucci Collection, Florence.*

139—GARGOYLE IN MARBLE

*Italian, Sixteenth Century*

Representing a fantastic animal. Probably intended for a fountain.

*Height, 16 inches; length, 23 inches.*

140—GARGOYLE IN STONE

*Italian, Fifteenth Century*

Representing a fantastic animal resting on its paws. Probably made originally to decorate a fountain.

*Height, 14 inches; length, 24 inches.*

141—TWO ORIENTAL ALABASTER VASES

*Italian, Seventeenth Century*

The vases are of a classical design.

*Height, 23 inches.*

142—TWO ORIENTAL ALABASTER VASE

*Italian, Seventeenth Century*

Similar to the preceding.

*Height, 23 inches.*



143—TWO VASES IN CARRARA MARBLE

*Empire Period*

Exteriors carved, representing foliage and masks, with coats of arms.

*Height, 17½ inches.*

144—TWO HALF COLUMNS IN BRECCIA MARBLE

*Italian, Seventeenth Century*

Two round columns on square bases, from Verona.

*Height, 4 feet; diameter, 11 inches.*

145—A COLLECTION OF FIFTY-FOUR CARVED ORIENTAL ALABASTER CAMEOS

*Italian Work, Sixteenth Century*

The cameos are carved from two strata of alabaster, giving them the appearance of onyx. The workmanship is fine and true to the style of the originals, which are the bas-reliefs on the arches of Trajan, Titus and Marcus Aurelius, some of which reliefs have since disappeared.

With these cameos is sold the case and table in which they are arranged.

146—HEAD IN RELIEF: COLORED TERRA COTTA *Italian, Sixteenth Century*

Representing the head of St. John the Baptist as presented to Salome, mounted on an antique red velvet frame.

*Height, 10½ inches; width, 10½ inches.*



## SECOND SESSION

FRIDAY EVENING, JANUARY 25, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8:30 O'CLOCK

Catalogue Numbers 147 to 196, inclusive

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### ENGRAVINGS AND PAINTINGS

#### 147—ORIGINAL DRAWING FOR A COPPER-PLATE ENGRAVING

The design is for a 1,000 lire Italian note. It is modern, made at the beginning of paper currency in Italy.

*Height, 10 $\frac{3}{8}$  inches; width, 13 inches.*

#### 148—AQUA-FORTIS ENGRAVING

*By Raphael Morghen After a Painting by Van Dyck*

The engraving represents Francisco de Moncado (attached to the Papal retinue) seated on a large white horse, painted by Van Dyck. In a mahogany frame.

*Height, 2 feet 3 inches; width, 1 foot 8 inches.*

#### 149—AQUA-FORTIS ENGRAVING

*By Raphael Morghen After a Painting by Domenichino*

The design shows Diana and her pupils engaged in an archery contest. Framed in mahogany.

*Height, 1 foot 10 inches; width, 2 feet 8 inches.*

#### 150—PAINTING ON PANEL REPRESENTING THE VIRGIN AND CHILD

*Bolognese School, Seventeenth Century*

*Height, 2 feet 6 inches; width, 2 feet*

The Virgin is seated holding the Infant Jesus.



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### SALVATOR ROSA

Born 1615, in Renella, near Naples; died in Rome in 1673.

NEAPOLITAN SCHOOL: SEVENTEENTH CENTURY

151—*PORTRAIT OF A NOBLEMAN* *By Salvator Rosa*

He is represented in an oval, three-quarter length, facing to the front and only slightly turned toward the right. He is dressed in black and gathers the folds of his mantle with his left hand while pointing with the forefinger of his right toward the left. White cuffs and a white collar are seen from underneath his garment. His elongated face is that of an elderly man and his beard and hair are thin. In the background hangs a red curtain.

It is interesting to compare this portrait with the one of a warrior and with another one by Salvator Rosa, both in the Pitti Palace in Florence, and in which the modeling of the hands shows among many other analogies. (Reproduction in Leandro Ozzola: "Vita e opere di Salvator Rosa," Figs. 12 and 15.)



No. 151—PAINTING: PORTRAIT BY SALVATOR ROSA

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SCHOOL OF SIMONE MARTINI

SIENESE: FOURTEENTH CENTURY

152—*PREDELLA*

*Height, 10 $\frac{7}{8}$  inches; width, 6 feet 11 inches*

In the center, against a golden background, is seen Christ hanging on the Cross, with drops of blood falling from His side, hands and feet. On either side of Him, rocks. To the right and left of the central compartment are compartments showing alternately quatrefoils in red and blue and Saints against a smooth golden background. To the right is seen Saint John the Baptist in a blue gown and pink mantle and Saint Dominique in the habit of his order and holding a white lily. At the left is the Virgin in a red gown and a blue mantle, and Saint Francis in the gray habit of his order.

This exquisite predella shows all the characteristics of Simone Martini's art. In comparing it with the fragments of his polyptych in the Pisa Museum (reproduced in Venturi: "Storia dell'Arte Italiana," Vol. V, pp. 598-601, and in Raimond van Marle: "Simone Martini et les peintres de son école," pl. 4) we find many analogies in the types and in the draperies and a half-length figure of the Virgin represented in exactly the same way.





No. 152—PREDELLA: SCHOOL OF SIMONE MARTINI

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SCHOOL OF BERNARDO DADDI  
FLORENTINE: FOURTEENTH CENTURY

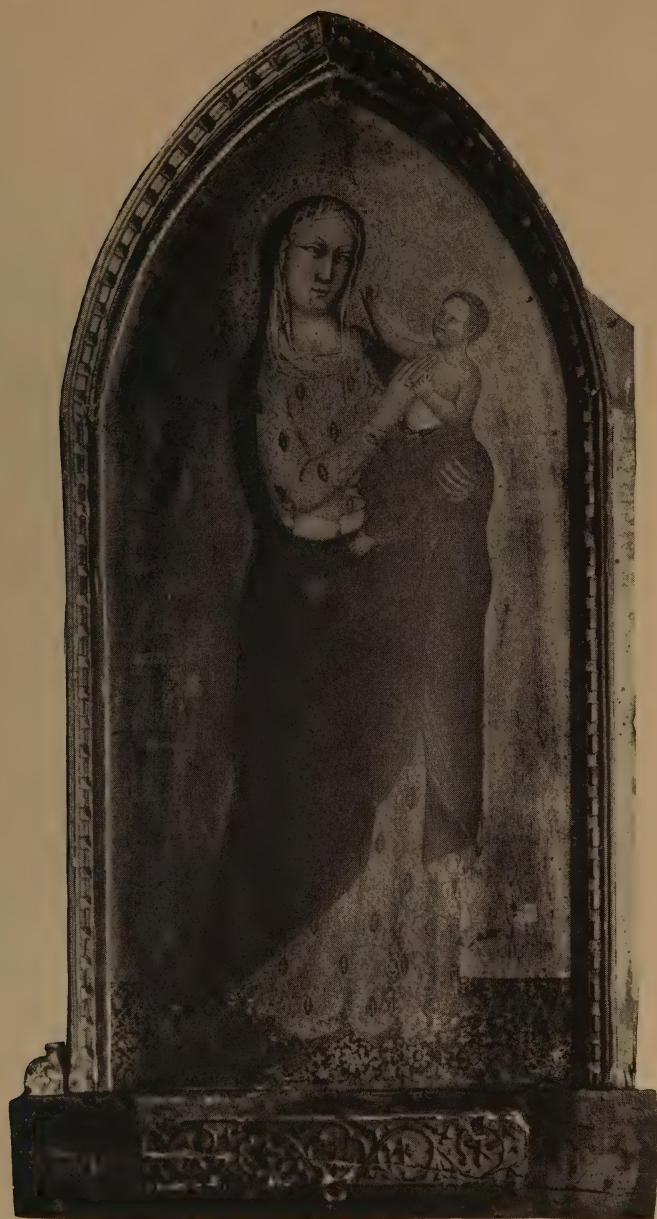
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153—PAINTING ON PANEL: VIRGIN AND CHILD

*Height, 2 feet 7½ inches; width, 1 foot 6 inches*

The Virgin is standing in a pink brocaded gown and blue mantle, holding on her left arm the Infant Jesus, the upper part of whose body is uncovered, and over the lower part is a red drapery figured with gold. Smooth gilded background. In the foreground is seen a dark rug with gilded flowers.

The slender body of the Virgin and her facial expression are of infinite charm. It is interesting to compare the type both of the Mother and Child with Daddi's Madonna in San Giorgio a Ruballa, near Florence, and with the one from the Sterbini Collection in Rome (reproduced in George Graf Vitzthum: "Bernardo Daddi," pl. 4, and in Venturi: "Storia dell' Arte Italiana," Vol. V, pp. 518-519, figs. 419-420).



NO. 153—PAINTING: VIRGIN AND CHILD  
SCHOOL OF BERNARDO DADDI



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DOMENICO DI BARTOLO

Born in Asciano about 1400; died in Siena in 1449. Pupil of  
Taddeo di Bartolo. Sieneſe School

154—*VOTIVE PICTURE REPRESENTING ON ONE SIDE THE  
VIRGIN AND CHILD; ON THE OTHER, ST. AUGUSTINE*

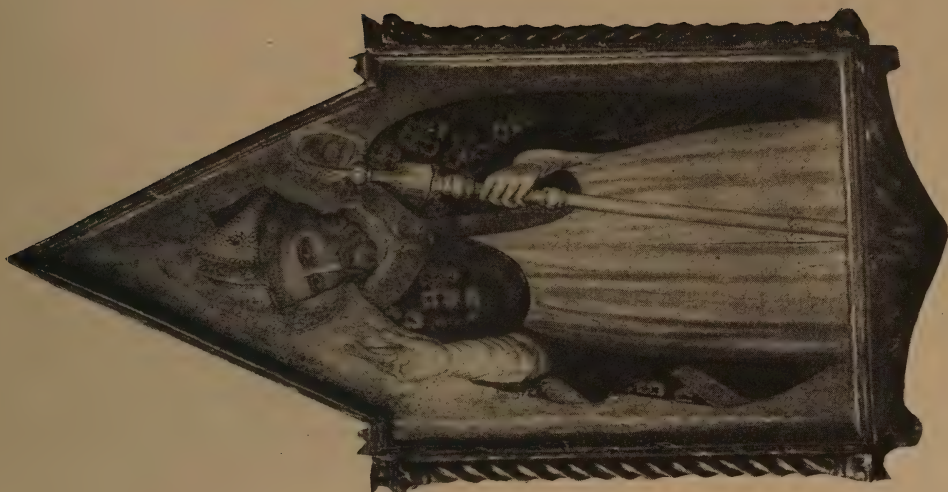
*School of Domenico di Bartolo*

*Height, 3 feet 2½ inches; width, 1 foot 7½ inches*

The Virgin is represented to about her knees, standing and holding in her arms the Infant Jesus, whose body is only partly covered with a drapery. The Virgin wears a dark brocaded gown and a blue mantle trimmed with a passementerie border. The hair of both the Mother and Child is reddish blond and curly, and the Virgin wears over it a white veil.

The other side of the picture shows Saint Augustine in a white gown and a red brocaded mantle lined with dark blue and trimmed with a golden border. He has a short gray beard and on his head is a mitre. He is blessing with his right hand, while in his left is a white staff.

The Virgin shows great similarity with the Virgin and Child by Domenico di Bartolo in the Johnson Collection in Philadelphia, reproduced in the catalogue, No. 102. There are also analogies with the Virgin and a Saint from the polyptych in the Palazzo del Municipio in Perugia.



No. 154—Votive Picture: School of Domenico di Bartolo

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SALERNO SCHOOL

ITALIAN: FIFTEENTH CENTURY

155—*PAINTING ON PANEL*

*Height, 34 inches; width, 26 inches*

Representing the beheading of St. John The Baptist. Gilded background. Inscribed: "Decollatio S. Joannes Baptista. Margareto Dearetio pingebat."

GIOVANNI DOMENICO TIEPOLO

Born in Venice in 1726; died in 1796. Son and pupil of Giovanni Battista Tiepolo. Venetian School.

156—*PAINTING REPRESENTING THE PRESENTATION IN THE TEMPLE*

*By Giovanni Domenico Tiepolo*

*Height, 18½ inches; width, 14¼ inches*

In the picture, with much architectural detail, is represented the Virgin in a red dress with a blue mantle, kneeling, and the Infant is in the arms of the Patriarch. In the left corner is seen the back view of a figure surrounded by other personages. This painting is certainly a sketch made by the great master for a larger altar picture that he was to paint. In original gilded wood frame.



GIOVANNI DOMENICO TIEPOLO

Born in Venice in 1726; died in 1796. Son and pupil of Giovanni Battista Tiepolo. Venetian School.

157—*PAINTING REPRESENTING CHRIST WITH HIS DISCIPLES  
IN THE ACT OF DESTROYING THE FIG TREE*

*By Giovanni Domenico Tiepolo*

*Height, 2 feet 9 inches; width, 6 feet 2 inches*

In the foreground at the right is standing the Christ wearing a red gown and a blue mantle. He is pointing with the forefinger of His right hand to the fig tree at the left of the picture, which He is cursing.\* Behind him at the left is standing Saint James in a yellow grayish gown; at the right is seen Saint Peter in a reddish gown and a gray mantle, while farther to the right, seated behind a rock, are two other apostles dressed in yellow and gray, and the one seated in the foreground and at the left wears light gray garments. In the background is represented the view of Venice.

This picture shows analogies in the conception with two large paintings by Tiepolo representing "Il miracolo della manna" and "Il Sacrificio di Melchisedec" in the Church of Verolanuova, reproduced in Molmenti: "Giovanni Battista Tiepolo," pp. 150-151.

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\* In Chapter 21 of the Gospel of Saint Matthew is told the story of the barren fig tree in the following terms: "Jesus . . . hungered, and when He saw a fig tree in the way He came to it and found nothing thereon but leaves only and said unto it: Let no fruit grow on thee henceforward for ever. And presently the fig tree withered away." The miracle was done in the presence of His disciples, who marveled at it.

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BY A FERRARESE ARTIST INFLUENCED BY FRANCESCO COSSA  
AND GALASSO

FERRARESE SCHOOL: SECOND HALF OF FIFTEENTH CENTURY

158—A PANEL REPRESENTING THE VIRGIN AND CHILD  
WITH ANGEL MUSICIANS

*Height, 2 feet 1½ inches; width, 1 foot 2½ inches*

Against a blue background is seen a high-backed chair decorated with winged cherubs' heads and rosettes. On it, against a red curtain, strewn with gilded flowers, is seated the Virgin in a red gown and a blue mantle. Her hair is parted in the middle and combed back from her left ear while some curly strands hang down over her right temple. A golden halo is behind her head, which is slightly bent down; her hands are folded in adoration of the Infant Jesus, lying naked on her lap and having a halo over His head. Two naked winged angels are perched on either side of the armchair with hands folded in adoration, and in front, on either side of the Virgin, kneel two angel musicians playing the violin. Both have round faces and long thick curly hair parted in the middle, the one at the left wearing a red gown and a dark brown overgown, while the one at the right wears a red overgown, exposing dark sleeves from his undergarment. The frame, rounded on top, is decorated with rosettes and palmettes.

This highly decorative and charming panel is very near the art of Francesco Cossa and seems executed by an artist that could be placed between him and Galasso. It is interesting to compare it with a number of figures from Cossa's decoration in the Schifanoia Palace in Ferrara. The modeling of the hands can be found in most of Cossa's figures. It is interesting also to compare the type of the Virgin with two angels in the National Gallery in Budapest, and with an allegorical figure in the Berlin Museum attributed to Galasso. (See reproductions in Venturi: "Storia dell'Arte Italiana," Vol. 7, pp. 497, 499, 501, 610, 613, and others.)



NO. 158—PAINTING: THE VIRGIN AND CHILD WITH ANGEL MUSICIANS  
(By a Ferrarese Artist: Second Half of Fifteenth Century)



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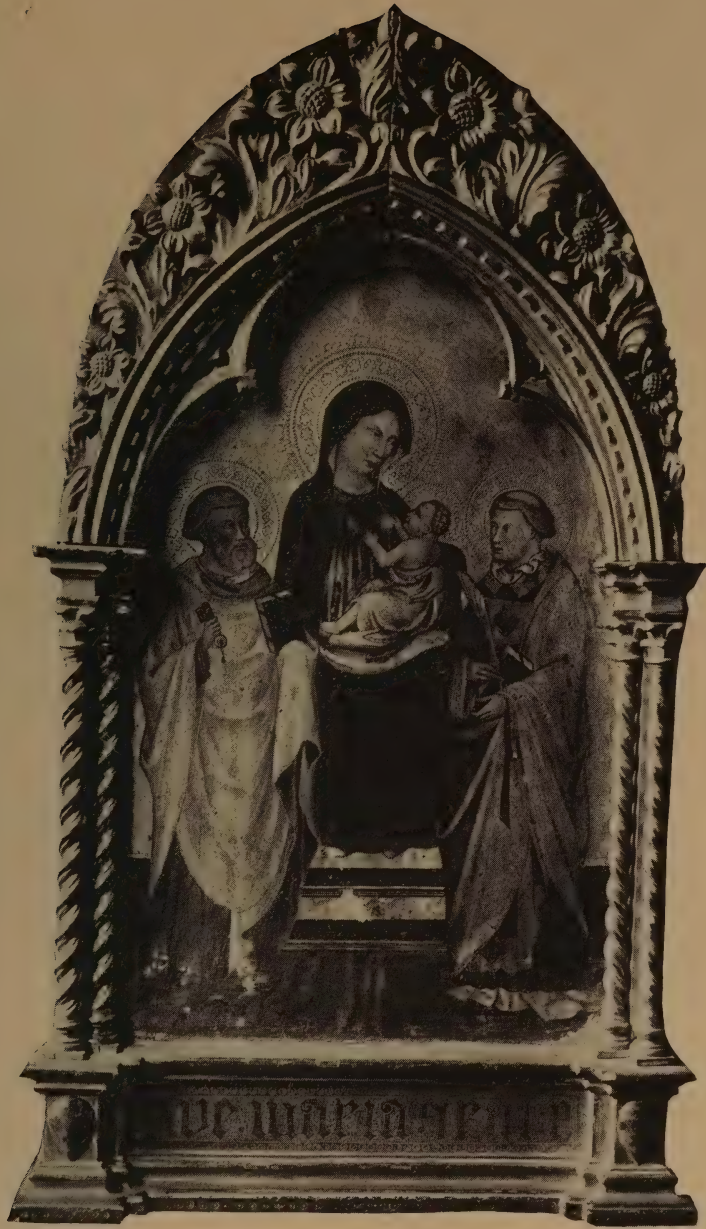
### FLORENTINE SCHOOL

LATE FOURTEENTH OR EARLY FIFTEENTH CENTURY

159—*PAINTING ON PANEL: VIRGIN AND CHILD WITH SAINT  
LAURENCE AND SAINT PETER*

*Height, with frame, 2 feet 7 $\frac{1}{4}$  inches; width, with frame, 1 foot 6 inches*

The Virgin is represented seated against a smooth golden background. She wears a red gown girdled at the waist and a dark red mantle covering her shoulders and the lower part of her gown. She is holding and is about to nurse the Infant Jesus, the lower part of whose body is covered with a drapery. At the left is standing Saint Peter in a dark blue gown and a pink mantle holding keys in one hand and in the other a closed book. At the right is Saint Laurence in a red gown and a pink mantle, holding the palm of martyrdom and a closed book, while at his feet is the gridiron on which he was martyred. In the lower part of the frame is the inscription: AVE MARIA GRATE.



NO. 159—PAINTING: VIRGIN AND CHILD WITH SAINT LAURENCE  
AND SAINT PETER. FLORENTINE SCHOOL  
(Late Fourteenth or Early Fifteenth Century)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

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SCHOOL OF ROGER VAN DER WEYDEN

FLEMISH: FIRST HALF OF THE FIFTEENTH CENTURY

160—*PAINTING ON PANEL: VIRGIN AND CHILD*

*Height, 18 inches; width, 14 inches*

Against a red smooth background is seen a half-length figure of the Virgin holding and nursing the Divine Child. The Virgin wears a red gown trimmed with a jeweled passementerie border. Over it is draped a blue mantle covering her head, shoulders and draped in front exposing part of her hair and gown. She is holding in her right arm the Infant Jesus, who is naked except for a white drapery partly covering His body, and whom she is about to nurse. An apple is seen on the parapet in front.

*Formerly in the collection of the Count Galanti in Naples.*

The type of the Virgin, as well as of the Child, is closely related, resembling Roger Van Der Weyden's types and the picture must have been made in his atelier. It is especially interesting to compare it with the Virgin and Child in the Marthys Collection in Brussels, with one in the Kaiser Friedrich Museum in Berlin and with one in the Donaueschingen Museum.





NO. 160—PAINTING: VIRGIN AND CHILD  
SCHOOL OF ROGER VAN DER WEYDEN  
(Flemish, First Half of Fifteenth Century)

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VITTORE BELLINIANO

Pupil and Assistant of Giovanni Bellini. Born in (?); died in 1529. Worked in the Ducal Palace in Venice, in S. Nicolo, in Treviso and elsewhere.

161—*PORTRAIT OF A MAN ON CANVAS* *By Vittore Belliniano*

*Height, 19 inches; width, 13½ inches*

He is represented to below the shoulders, facing to the front. His energetic face is clean shaven, his nose is straight, his eyes dark and his thick reddish hair is cut straight above the shoulders. On his head is a soft black hat with a turned-up rim, and he wears a dark garment cut low and exposing a white chemise gathered around the neck. The background shows at the left a smooth dark ground and at the right a landscape.

The portrait is of excellent workmanship and shows distinctly the close connection existing between the work of Belliniano and of Giovanni Bellini. The first work known to have been signed by Belliniano is a drawing in Chantilly dated 1509. A painting signed by him is in Spinca and bears the signature "Victor Belli 1524." Another very large painting is in the Vienna Academy, signed Bellinianus. It was begun by Giovanni Bellini shortly before his death and finished by Belliniano in 1526. A fine portrait of a young man is in the Pinacotheca in Bergamo signed "Victor Belli p." Many other portraits attributed to him are scattered in museums and various collections. (For more details see Gustav Ludwig: "Archivalische Beiträge zur Geschichte der Venezianischen Malerei," pp. 72-73, in the "Jahrbuch der Kgl. Preuss. Kunstsammlungen," 1905; and Crowe and Cavalcaselle: "History of Painting in North Italy," Vol. I, p. 290.)



NO. 161—PAINTING: PORTRAIT BY VITTORE BELLINIANO



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GIOVANNI DI BARTOLOMEO CRISTIANI

Pupil most probably of Pietro Cavallini and follower of Andrea di Cione, called Orcagna. Active in Pistoja in the second half of the fourteenth century.

162—PAINTING ON PANEL: SAINT LUCY SURROUNDED BY ANGELS By Giovanni di Bartolomeo Cristiani

*Height, 2 feet 9 inches; width, 2 feet 6 inches*

Against a gilded background and a brocaded curtain the Saint is seated in a blue gown and a red mantle. She is holding in one hand a dagger and in the other a vase, and is surrounded by six angels. The two in the upper part supporting the curtain are dressed in red and have red wings. The four others, two of which kneel in the foreground and play musical instruments, wear blue gowns and have red wings.

The preservation of this picture is remarkable, and there is a great charm in the whole composition. Its attribution to Giovanni di Bartolomeo Cristiani is based on the fact that it bears the closest analogies with his signed and dated altarpiece in the Sacristy of San Giovanni Evangelista at Pistoja, representing in the central panel St. John the Evangelist and in eight smaller ones scenes from his life.

In comparing the central panel with the picture here reproduced, we find exactly the same composition. Saint John is seated on the same throne against a drapery shaped in exactly the same way and identically supported by two angels of the same type. Below are equally seen angel musicians. The types are the same, the eyes and features similarly shaped, the costumes of the angels are identical and no doubt seems possible that the artist who signed the Pistoja altarpiece also executed the panel we are concerned with here.

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No. 162—PAINTING: SAINT LUCY SURROUNDED BY ANGELS  
(By Giovanni di Bartolomeo Cristiani)

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BERNARDINO JACOBI BUTINONE

Born in Treviglio before 1436; died after 1507. Worked always together with Bernardo Zenale. Greatly influenced by Foppa.

Active in Treviglio and in Milan.

163—*PAINTING ON PANEL REPRESENTING THE ADORATION OF THE MAGI*

*By Bernardino Jacobi Butinone*

3.200

*Height, 10 inches; width, 8½ inches*

At the right, on a low stool, is seated the Virgin in a red gown and blue mantle holding on her lap the naked Infant Jesus, whose right foot is being embraced by the oldest of the three Kings, kneeling in front of Him. Two younger Kings are advancing from the left, one in a tight hose and a short pink tunic girdled at the waist and holding a covered vase with both hands; the other a negro King in a long tunic slashed at the side and exposing a tight-fitting hose. At the right, behind the Virgin, are standing St. Joseph in a red gown and pink mantle and a female saint in a red gown with dark sleeves holding a vase. A landscape background is seen at the left, with rocks, roads and passers-by, while attendants are guarding the horses of the Kings. In the background at the right are seen the walls of a city, through the open gate of which is seen a young man on horseback.

Formerly in the Engel-Gros Collection, sold in Paris, May and June, 1921—reproduced in catalogue No. 25 and given there to Parentino. The style of the picture, however, shows unmistakably that it had been executed by Butinone. In comparing this picture with other works by Butinone we find many analogies in the treatment and in the types. The Virgin and the way in which she is dressed show many analogies with the Virgin and Holy Women in the scene of the Crucifixion in the Predella of the polyptych in the Church of San Martino in Treviglio, where also can be found the same kind of rocks as are seen in our panel. The type of Saint Joseph and the treatment of his beard and hair can be seen in the panel representing Saint Jerome in the Parma Picture Gallery, and as for his treatment of hair in general and for most of his types, they can be traced here and there in all his works.





NO. 163—PAINTING: THE ADORATION OF THE MAGI  
(By Bernardino Jacobi Butinone)

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#### NERI DI BICCI

Born in Florence in 1419; died most probably in 1491. Pupil of his father, Bicci di Lorenzo. Influenced by Domenico Veneziano and Fra Angelico.

#### 164—PAINTING ON PANEL: VIRGIN AND CHILD ASSISTED BY TWO ANGELS By Neri di Bicci

*Height, 23 inches; width, 16½ inches*

Against a blue background strewn with gilded rays and stars is seen the half-length figure of the Virgin. She wears a red gown trimmed with a golden passementerie border around the neck and the wrists, and girdled high at the waist line. Over her shoulders is draped a blue mantle with a golden border. On her head is a white veil and behind it a golden halo decorated with rosettes. On her lap on a cushion, His head against the Virgin's hand, is seen the naked Infant Jesus, with blond curly hair parted in the middle. On either side of the Virgin is standing an angel in adoration; the one at the left in a pink gown with a blue and gold collar and the one at the right in a dark gown and a pink collar. Gilded halos are behind their heads, and wings behind their shoulders.

This picture is a representative example of Neri di Bicci's work. In comparing it with other pictures by him we find the type of the Virgin and her pose very similar to the one in the Louvre, where she is depicted against the same kind of background, but where the angels are omitted and where the Child is differently represented. Two other pictures with which it shows many analogies are the Virgin, Child and Two Angels in the Uffizi in Florence and the one representing the same subject in the Museum of Fine Arts in Budapest. There is also a picture by him in the Cleveland Museum representing the Virgin, Child and Angels, of which the types and the background are closely related to our picture.





NO. 164—PAINTING: VIRGIN AND CHILD ASSISTED BY TWO ANGELS  
(By Neri di Bicci)



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SANO DI PIETRO DI MENICO

Born at Siena in 1406; died in 1481. Pupil of Taddeo di Bartolo.  
Greatly influenced by Sassetta.

165—*PAINTING ON PANEL: VIRGIN AND CHILD WITH TWO  
SAINTS AND TWO HEADS OF ANGELS*

*By Sano di Pietro*

*Height, 1 foot 6 inches; width, 1 foot 2 inches*

Against a gilded background is seen the half-length figure of the Virgin. A dark mantle posed over a white veil covers her head, shoulders and front, exposing a gilded border around the neck of her gown. She is holding in her arms the Infant Jesus, dressed in a pink gown and red mantle and holding an inscribed scroll in His hand. At the left is seen Saint Thomas Aquinas, dressed in red, and at the right Saint Bernardinus dressed in brown. Two heads of angels, with crowns on their blond hair, are seen in the upper part at the right and at the left. The texture of the skin and the coloring are exquisite.

This picture is a characteristic work of Sano di Pietro and the type of the Virgin, as well as of the Child, can be traced in almost all of his larger paintings in the Siena Academy and elsewhere. As for paintings of the same composition, there is one very similar in the Berenson Collection in Settignano. The one in the Johnson Collection in Philadelphia also shows similarity.



No. 165—PAINTING: VIRGIN AND CHILD WITH TWO SAINTS AND TWO  
HEADS OF ANGELS (*By Sano di Pietro*)

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#### MASTER OF THE TOURNEY OF SANTA CROCE

Active in Florence between 1435-50. Florentine, about 1440.

#### 166—CASSONE PANEL REPRESENTING THE TRIUMPH OF PAZZINO DEGLI PAZZI

*By the Master of the Tourney of Sante Croce.*

*Height, 1 foot 3 $\frac{3}{4}$  inches; width, 4 feet 3 $\frac{1}{4}$  inches*

The representation depicts the entrance into Florence of the triumphal cortège. In front are attendants on horseback blowing trumpets, followed by a herald in full armor showing the arms of the Pazzi family. Behind him are two youthful Knights on horseback, one of whom holds an umbrella-like canopy, and following them is the hero in a triumphal car drawn by white horses and wearing an armor and a peaked cap. At the rear are soldiers with lances; one on a horse with a panoply embroidered with Florentine lilies. Behind are attendants holding precious vessels. At the right are seen the walls of the City of Florence, and in the distance is a landscape background.

*Formerly in the Marcuard Collection in Florence.*

*Note:* The Pazzi family was a leading Florentine family, and is famous for its opposition to the Medici family. As for Pazzino degli Pazzi, he was one of the heroes of the First Crusade and fought victoriously in Nizaea, Antiochia and Jerusalem, and it was he who raised the Christian flag on the door of St. Etienne. He was the first to bring back with him camels and spices from the Orient.

The panel is typical of the style of the Santa Croce Master under whose name Paul Schubring, in his work on "Cassoni," pl. 37-39, groups a number of cassoni showing the same characteristics. As for the subject, the Triumph of Pazzino degli Pazzi was known in Florentine art, and a cassone formerly in the Somzée Collection in Brussels depicted the same subject. (See Catalogue de la Collection Somzée, 1904, Vol. II, frontispiece, p. 3 and p. 21, No. 316.) Another cassone panel depicting it is in the Boston Museum.

With this picture is sold a Florentine gilt and painted wood cassone, of later date, the front being paneled with this picture. Molded hinged lid, scrolled pilastered angels. Molded gadrooned base and paw feet. Decorated with leaf medallions on a quatrefoil diapered ground, with border of geometrical design. The sides are paneled with painted portraits.

*Height, 3 feet 8 inches; length, 7 feet; width, 2 feet 6 $\frac{1}{2}$  inches.*





No. 166—CASSONE PANEL: REPRESENTING THE TRIUMPH OF PAZZINO DEGLI PAZZI  
(*By the Master of the Tourney of Santa Croce*)

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TADDEO DI BARTOLO

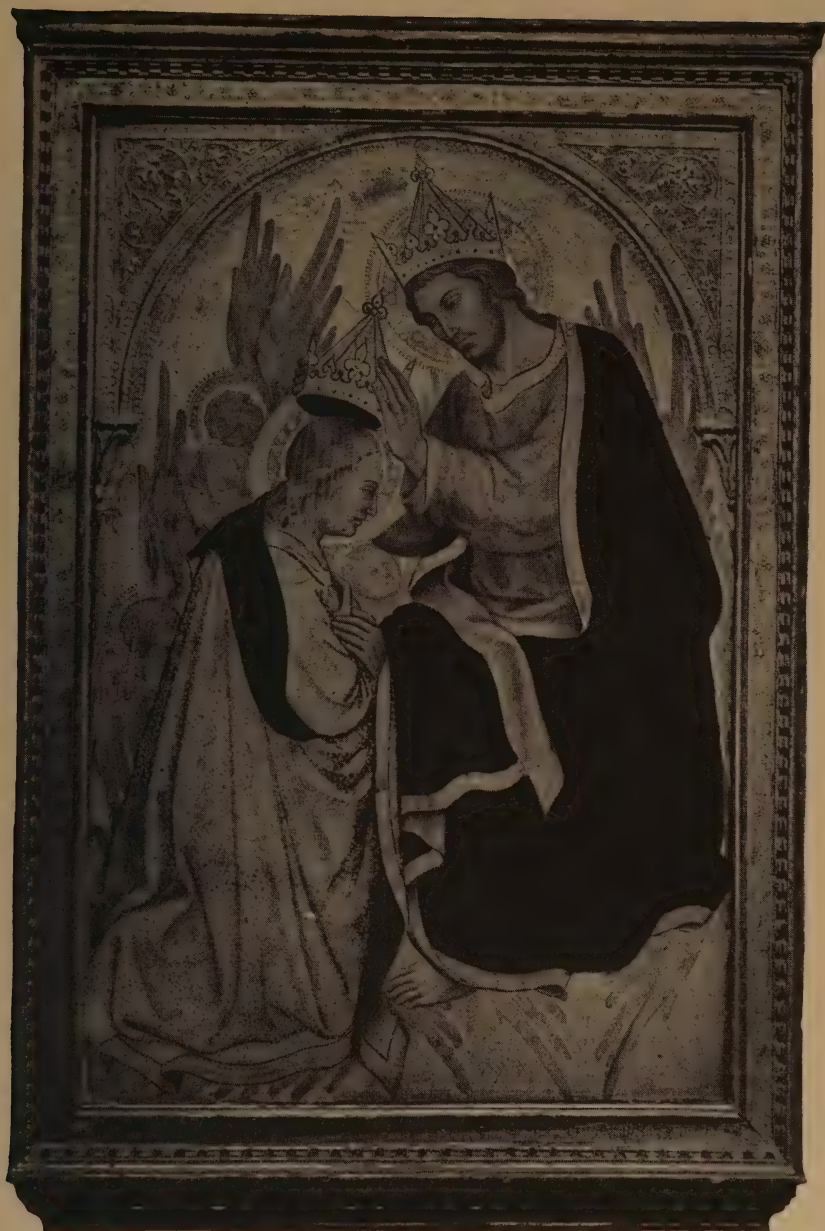
About 1363-1422. Pupil of Bartolo di Fredi and greatly influenced by the Lorenzetti, Sienese School.

167—*PAINTING ON PANEL: THE CORONATION OF THE VIRGIN*  
*By Taddeo di Bartolo*

*Height, 3 feet 11 inches; width, 2 feet 6 inches*

The scene is represented against a golden background. At the right is seated Christ wearing a red gown and a blue mantle lined with gray, both trimmed with a passementerie golden border. On His head is a gilded jeweled crown, and in His hand a crown of identical shape which He is about to place on the Virgin's head, kneeling in front of Him with hands crossed in adoration. Her head is bent forward to receive the heavenly crown and she wears a gilded brocaded gown and mantle, the latter lined with brown; on her blond hair is a transparent veil. To indicate that the scene passes in heaven, the group is surrounded by winged cherubs painted in red.

This panel is in a perfect state of preservation, and can be placed among Taddeo di Bartolo's best productions. In comparing it with other works by him we find the type of the Virgin similar to the Virgin enthroned in his triptych in the Municipio in Volterra, where also the same kind of cherubs can be seen. The same type of Virgin and the same kind of winged cherubs can also be seen in his triptych in Santa Maria della Scala in Siena, and in his Virgin in the Fogg Museum in Cambridge. It is also interesting to compare the Coronation of the Virgin we are concerned with here with the one from his polyptych in the Montepulciano Cathedral.



NO. 167—PAINTING: THE CORONATION OF THE VIRGIN  
(By *Taddeo di Bartolo*)



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ERCOLE DI GIULIO CESARE GRANDI

Pupil of Lorenzo Costa. Bolognese School. Born at Ferrara, 1491;  
died in Florence, 1531.

168—*PAINTING ON PANEL: THE CRUCIFIXION* By Ercole Grandi

*Height, 4 feet 6 inches; width, 2 feet 9½ inches*

Against a landscape background is seen the body of the dead Christ hanging on the Cross. At the left is standing the Virgin in a red gown and blue mantle, her face leaning against her hands clasped in despair. At the right stands St. John the Baptist in a blue gown and red mantle. He seems just to have arrived and looks in despair and horror at the crucified Christ. A skull is at the foot of the Cross and in the pinnacle above is seen the half-length figure of God the Father in a blue gown and red mantle holding a globe in one hand and an open book in the other.

*Formerly in the Santini Collection in Ferrara.*

Reproduced in Venturi: "Storia dell'Arte Italiana," Vol. 7, part 3, p. 827, fig. 612. Venturi associates with this picture two others; one in the Ferrara Pinacoteca and another in the Nosedo Collection, both reproduced in the same book, pp. 828-829.



No. 168—PAINTING: THE CRUCIFIXION (*By Ercole Grandi*)

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BOCCACCIO BOCCACINO

Born in Ferrara about 1467; died in Cremona in 1524 or 1525. Pupil of Ercole Roberti probably, and later of Vivarini—influenced by the Venetians Bellini, Cima and Giorgione. Active in Cremona, Ferrara and Venice. School of Cremona.

169—*PAINTING ON PANEL: THE VIRGIN AND CHILD*

*By Boccaccio Boccacino*

*Height, 2 feet 3 inches; width, 1 foot 8 inches*

The Virgin is represented half-length, seated and supporting with both hands the naked Infant Jesus standing on her lap. She wears a red velvet gown cut low in front and trimmed with a passementerie border. On her head is a white veil and over it is a blue mantle lined with pink covering her head and shoulders and draped in front over her knees. A dark curtain forms the background at the right, while at the left through an open arch shows a landscape formed of a blue sky, houses, a road and persons walking.

This picture shows strongly the influence of Bartolomeo Vivarini (compare the type with his Virgin in the polyptych in the Venice Pinacoteca reproduced by Venturi 73, p. 318) and must have been executed during the artist's stay in Venice. In comparing it with other works by Boccacino we find most analogies with his Virgin and Child from his painting representing the marriage of Saint Catherine in the Venice Academy of Fine Arts (reproduced in Crowe and Cavalcaselle's "History of Painting in North Italy," III, p. 338), and with the Virgin and Child formerly in the Crespi Gallery in Milan, where the Virgin is seated in a similar position and where the background shows analogies.





•No. 169—PAINTING: VIRGIN AND CHILD (*By Boccaccio Boccacino*)

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GIANPIETRINO (GIAN PIETRO RIZZI)

Active in the first quarter of the sixteenth century. Imitator of  
Leonardo da Vinci. School of Milan.

170—*PAINTING ON PANEL: VIRGIN AND CHILD* By *Gianpietrino*

*Height, 2 feet 4 inches; width, 1 foot 10 inches*

The Virgin is represented to below her knees and seated. She wears a red gown with puffed sleeves and over it is fastened a blue tunic. Her reddish blond hair is parted in the middle and falls in curls over her shoulders. On her lap is seated the naked Infant Jesus giving the benediction with His right hand. In the background is seen a dresser on which is an apple.

It is interesting to compare this painting with a picture in the Johnson Collection in Philadelphia representing the Virgin, Child and St. John the Baptist, and reproduced in the catalogue of the Johnson Collection by Berenson, Vol. I, pl. 271. It is also interesting to compare it with the Virgin and Child from his altarpiece in the Cathedral in Pavia. As for the type of the Virgin, it is similar to the picture representing Mary Magdalen formerly in the collection of Lord Battersea in London.



No. 170—PAINTING: VIRGIN AND CHILD (*By Gianpietrino*)



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CARLO CRIVELLI

Born about 1430-35; died about 1495. Active in Venice and in the Marches. Venetian School. Second Half of the Fifteenth Century.

171—PAINTING ON CANVAS: *PIETÀ*

By Carlo Crivelli

Height, 2 feet 11½ inches; width, 2 feet ¾ inches

The scene is represented against a golden background showing a red curtain in the center. In front of it is seen the dead body of Christ. He is naked except for a drapery around His loins; His legs are lowered down in the open tomb. Over His long blond hair is a crown of thorns, and His head is bent to the left resting against the Virgin's head, and His right arm is around her shoulders. She is represented half-length at the left supporting the Christ, and dressed in a pink gown and blue mantle covering her head and shoulders and exposing a white veil underneath. At the right is seen the half-length figure of Saint John the Baptist supporting the body of Christ and holding His left arm. He is dressed in a blue gown and red mantle lined with blue, and has long and thick curly reddish hair. Over the open tomb is a piece of figured brocade.

*Formerly in the Marquis Caccialupi de Macerata, in the Nevin and in the Joachim Ferroni Collections.*

*Reproduced and described in the Catalogue of the Nevin Collection written by F. Mason-Perkins, Rome, 1907, No. 232; and in the Catalogue of the Joachim Ferroni Collection, Rome, 1909, pl. IX, No. 170.*

This admirable panel has been in the last few years transferred from wood on canvas by the famous restorer Cavanaghi of Milan. The figures of the Virgin and Saint John are, so to speak, intact, while the one of Christ has been partly restored. In comparing it with the reproduction in the Nevin Catalogue, we see that part of the face and the right side of Christ's body, the one next to the Virgin, shows most damage, while in the Ferroni Collection plaster has been put over it, which makes the damage look still greater. But Cavanaghi, in transferring it on canvas and taking off all the plastering and restorations from the figure of Christ, found underneath most of the original paint and was able after careful and minute work to bring it to its present state. The figures of the Virgin and Saint John are, as we said, in their original state, as well as most of the figure of Christ. However, the former two should be sufficient to make this work of the utmost importance and to place it among Crivelli's finest productions. Their poses and facial expression are of great dignity and restraint, in spite of the profound suffering expressed in them, and the modeling of the hands and draperies are of the greatest achievement.

In comparing this picture with other Pietàs by Crivelli, we find a very similar composition in the altarpiece in the Cathedral of Ascoli Piceno, in which, however, the figure of Mary Magdalen is added. There are also many analogies with his Pietà in the Metropolitan Museum of Art, and it is also interesting to compare it with the one in the Boston Museum.

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No. 171—PAINTING: PIETÀ (*By Carlo Crivelli*)

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ROSELLO DI JACOPO FRANCHI

Active in the early part of the fifteenth century. Pupil of Lorenzo Monaco. Influenced by Bicci di Lorenzo. Florentine School.

172—PAINTING ON PANEL: *THE VIRGIN AND CHILD WITH SAINTS AND ANGELS* By Rosello di Jacopo Franchi

*Height, 2 feet 11 inches; width, 1 foot 8 inches*

Against a golden background and a gilded brocaded curtain is seen the enthroned Virgin in a red gown girdled at the waist and a dark blue mantle covering her shoulders and draped around the lower part of her gown. On the back of her head is a veil exposing part of her hair and her right ear. On her lap, turned to the right, is the Infant Jesus, the lower part of His body covered with a pink drapery. In the foreground are standing on one side St. Peter, on the other side St. John the Baptist, both dressed in pink, and above each of them is an angel in a pink gown and blue mantle. Two winged seraphs on either side of the curtain are seen above, and on the ground are two gilded vases with flowers, while a cherub's head with red wings is seen below the Virgin's gown.

Oswald Sirén, in an article published in *L'Arte*, 1904, p. 337, "Di alcuni pittori fiorentini che subirono l'influenza di Lorenzo Monaco," gives, under the name of "Compagno di Bocci," the characteristics of Rosello di Jacopo Franchi. The outstanding feature of his figures is the high and rounded forehead, the straight nose and small mouth, and added to it is a particular gamut of colors which he uses. He also groups there the various paintings from museums and collections, and reproduces, p. 334, his large triptych from the Florence Academy. In comparing our picture with it, we find many analogies in the types, draperies and decorative details.

There is also a picture by him in the Cleveland Museum, reproduced in the catalogue of the Holden Collection, pl. No. 30, in which the Virgin shows a type identical with ours.

In the C. F. Murray Collection in London there is a picture by him signed: Opus Roselli Jacopi Franchi AD.XXV GIUNGINO MCCCCXXXIX.





NO. 172—PAINTING: VIRGIN AND CHILD WITH SAINTS AND ANGELS  
(By Rosello di Jacopo Franchi)

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#### NARDO DI CIONE

Elder brother of Andrea di Cione, called Orcagna, and of Jacopo di Cione. He was enrolled as master in the "Arte dei Medici e Speciali" in 1345; he died in 1365. His most famous work is the Last Judgment in the Capella Strozzi in Santa Maria Novella in Florence.

173—*A TRIPTYCH, REPRESENTING THE VIRGIN WITH ANGELS AND SAINTS* By Nardo di Cione, Florentine School (1350)

*Height, 4 feet 5 inches; width, 3 feet 11 inches*

The central panel represents the Virgin enthroned, seated against a reddish brocaded curtain. She wears a pale rose gown trimmed with a passementerie border, and over it is a dark blue mantle lined with red and trimmed with a gilded border. Her blond hair is parted in the middle and arranged in curls over her ears, and over it is a veil draped in front. On her lap, partly covered with her mantle, is the Infant Jesus, whom she is nursing. On either side of the Virgin is kneeling an angel, in a red gown and a mantle of the same color lined with gray, and holding a vase with flowers.

In the compartment at the left stands Mary Magdalen in a red mantle and gown trimmed with a gilded border and holding in one hand an ointment box and in the other an inscribed scroll. Her hair is blond and falls in loose curls over her shoulders.

In the compartment at the right is standing a youthful Saint, most probably representing Saint Vincent, dressed in a rose garment with a golden border. His thick blond hair is parted in the middle and in his right hand is a palm. The central panel bears a Latin inscription, which translated into English, reads: THIS WORK THOMAS BARONCI CAUSED TO BE MADE IN THE YEAR OF CHRIST MCCCCL.

In comparing this triptych with authentic paintings by Nardo di Cione such as the frescoes in the Capella Strozzi in Santa Maria Novella in Florence, we find the same types, the same arrangement of hair, the same way of shaping the ears, nose and hands. As for easel paintings which are grouped under his name owing to the stylistic analogies found with his frescoes, we find many analogies with a panel in the Historical Society in New York representing the Virgin and Child surrounded by Saints (reproduced in Oswald Sirén: "Giotto and Some of His Followers," II, p. 206), and with a triptych in Santa Croce in Florence in which the type of the Virgin and especially the Child greatly resemble the one in our triptych, which in its general lines and in the composition derives from the art of Bernardo Daddi by whom Nardo di Cione was greatly influenced.





No. 173—TRIPTYCH: VIRGIN AND CHILD WITH ANGELS AND SAINTS  
(By Nardo di Cione)



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JACOPO ROBUSTI, CALLED TINTORETTO

Born in Venice in 1518; died there in 1594. Pupil of Titian, by whom he is chiefly influenced. Active in Venice.

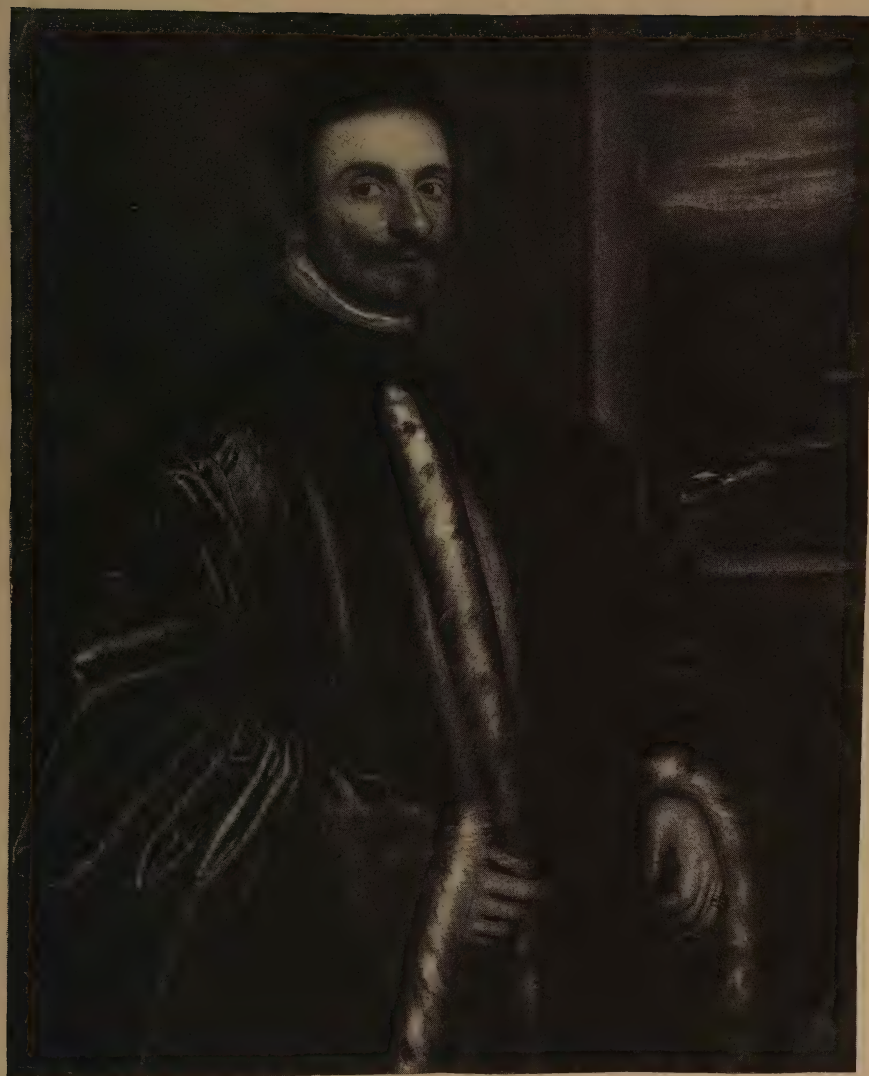
174—*PORTRAIT OF A YOUNG MAN ON CANVASS* By Jacopo Robusti

*Height, 3 feet 4 inches; width, 2 feet 9 inches*

He is represented half-length, slightly turned toward the right, and wearing a reddish velvet mantle of rich and beautiful tonality, trimmed with fur in front, around the neck over a high collar, and around the wide sleeves. He has a long thin face with brown eyes, a long brown moustache and a thin small beard, and his thick straight hair is combed back from his high forehead. Smooth brown background, except for a dark background showing through the open window at the right.

*Formerly in the collection of Baron Lazzaroni, Rome.*

The quality of the painting and the way in which the garment is worked and draped are closely related to Tintoretto's portraits of Andrea and Antonio Capello in the Academy of Fine Arts in Venice.



NO. 174—PAINTING: PORTRAIT OF A YOUNG MAN  
(By *Tintoretto*)

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175—*PAINTING ON PANEL REPRESENTING THE ANNUNCIATION*  
*In the Manner of Fra Angelico's Representations of the Same Subject*

*Height, 4 feet 7½ inches; width, 2 feet 9½ inches*

At the right, under the gray arcade of a cloister and against a red brocaded curtain, is seated the Virgin in a green gown trimmed with a golden border around the neck and wrists. Over it is draped a green mantle of a lighter shade strewn with a gilded floral design and trimmed with a golden border. A golden band is around her reddish blond and curly hair, parted in the middle. At the left, against a gilded background and a green brocaded curtain, is standing the Archangel Gabriel in a pink gown richly ornamented with gildings. His hair is reddish blond of the same color as that of the Virgin, and his outstretched wings are painted in gray, blue, red and gold. Dark foreground strewn with leaves.

This Annunciation is a derivation from the numerous Annunciations by Fra Angelico, notably from the ones in Room 3 of the Convent of San Marco in Florence, in the Prado Museum in Madrid and in the Convent at Monte Carlo.





NO. 175—PAINTING: THE ANNUNCIATION  
(*In the Manner of Fra Angelico's Representations of the Same Subject*)

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176—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS

*Veronese School, Second Half of Fifteenth Century*

The front of the cassone shows three compartments divided by three upright pilasters decorated with floral ornaments in gilded pastiglia. The two end compartments are equally surrounded by a pastiglia decoration composed of dolphins and leaf work and show in the center subjects taken from romances and painted on wood. The one at the left shows a hunting scene in which young people are seen on horseback and others on foot. A dog is running in front, and the landscape background against which the scene is set is composed of houses, hills and trees.

The right side compartment shows in the center a young lady accompanied by a young huntsman, and at each end are young cavaliers. The scene passes in front of a house.

The central compartment shows a crest executed in gilded pastiglia and in the center a coat-of-arms composed of a chevron in gold on a blue background. Several Italian families having this coat of arms, it is difficult to decide whether it belongs to the Busnadego family of Venice, to the Frattina family of Udine or to the Vandelini family of Venice.

*Height, 2 feet 6 inches; length, 8 feet; width, 2 feet 3 inches.*

It is interesting to compare this cassone for its composition and decoration with the cassone in the Weinberger Collection in Vienna, with one in the Museo Civico in Verona and with several others reproduced in Schubring: "Cassoni," pl. 145.



NO. 176—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS: VERONESE SCHOOL  
(Second Half of Fifteenth Century)





No. 176—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS (Left end)  
(*Veronese School, Second Half of Fifteenth Century*)



No. 176—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS (Right end)  
(*Veronese School, Second Half of Fifteenth Century*)

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177—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS

*Veronese School, Second Half of the Fifteenth Century*

The front of the cassone is divided into three compartments by winged cherub-heads whose outspread and twisted wings form the divisions. They are executed in gilded pastiglia, as well as the crest and shield of the central compartment, while the two end compartments show mythological subjects painted on wood.

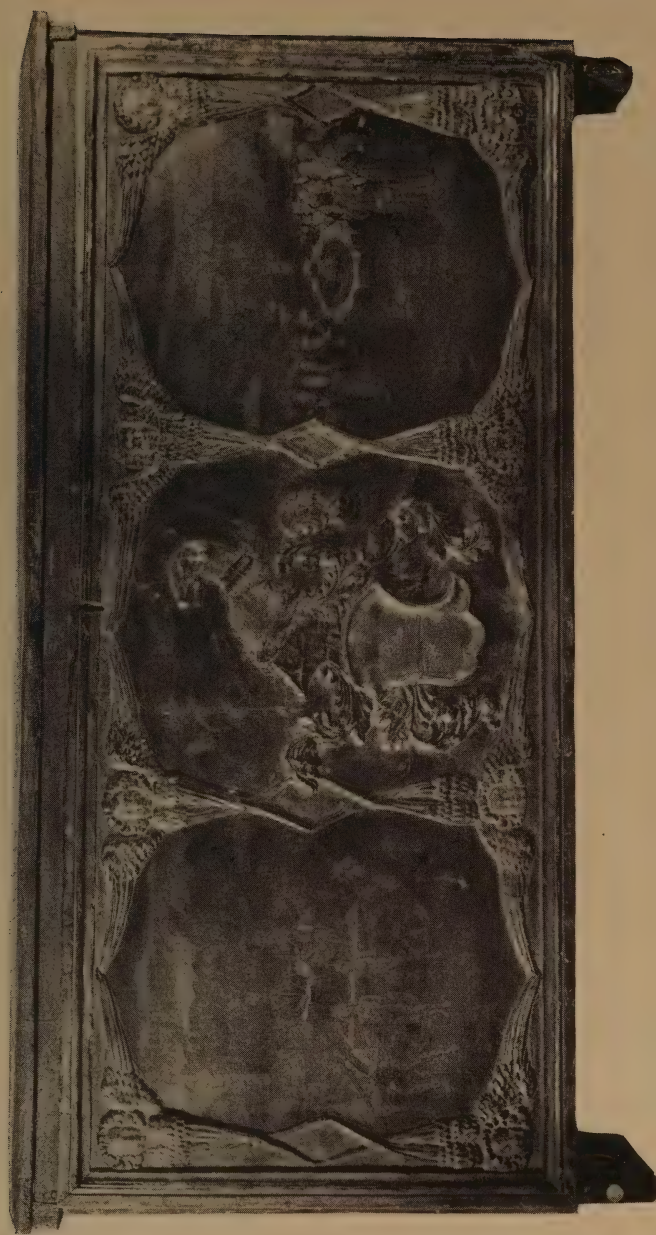
The right side compartment shows a fountain in the center, and above it is seen a standing figure of a man turned toward the left. Below, at either side of the fountain, are standing a great number of men with long beards and moustaches, wearing long robes and hats of various shapes. They are talking and gesticulating and seem greatly animated. The background against which the scene is laid is composed of hills, mountains, houses and mosques and in the far distance are seen ships. The left side compartment shows, against a similarly composed background, a triumphal car drawn by naked slaves or prisoners. On it are seated two personages facing to the front and wearing long robes and high hats.

The coat of arms seen in the central panel was impossible to identify.

*Height, 3 feet; length, 6 feet; width, 2 feet 2 inches.*

This highly decorative chest shows characteristics of the Veronese School, and it is interesting to compare it with a cassone in the Jacquemart André Collection in Paris, and with one in the Weinberger Collection in Vienna, both reproduced in Schubring: "Cassoni," pl. 141, fig. 558, and pl. 145, fig. 667.





No. 177—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS: VERONESE SCHOOL  
(*Second Half of Fifteenth Century*)



No. 177—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS (Left end)  
(*Veronese School, Second Half of Fifteenth Century*)





No. 177—CASSONE WITH GILDED PASTIGLIA AND PAINTED DECORATIONS (Right end)  
(*Veronese School, Second Half of Fifteenth Century*)



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### GIOVANNI BATTISTA TIEPOLO

Born in Venice in 1696; died in Madrid in 1770. Active in Venice, Milan, Bergamo, Würzburg, Madrid and elsewhere. Venetian, eighteenth century.

#### 178—CEILING REPRESENTING THE GODDESS AURORA

*By Giovanni Battista Tiepolo*

The Goddess is represented in the clouds supported and surrounded by *amorini*. A yellow drapery partly covers her body. Flowers are in her thick hair and a torch in her left hand. Around her right arm is a bracelet, and on her feet are sandals set with precious stones. The three *amorini* seen in the clouds, at the left, support a basket of flowers. Birds are seen flying in the upper part in the sky, while in the lower, on a brown drapery, is a branch of flowers and two bats flying away because of the first signs of dawn in the sky.

Painted in fresco and transported on linen.

*Height, 9 feet 8 inches; width, 4 feet 5 inches.*

*Formerly in the Palazzo Onigo in Sant' Andrea in Treviso. Subsequently in the collection of Dr. Prof. S. Pozzi, and reproduced in his Sale Catalogue, 1919, No. 25.*

This ceiling is in a marvelous state of preservation and a very representative example of Tiepolo's work. It is interesting to compare the composition of it with the "Angelo della Fama" from the ceiling of Monsieur H. Gonse in Paris, and with the "Figura della Storia" from the ceiling in the Palazzo Trento in Vicenza, both reproduced in Molmenti: "G. B. Tiepolo, la sua vita e le sue opere," p. 254 and p. 95.



NO. 178—PAINTED CEILING: THE GODDESS AURORA  
(By Giovanni Battista Tiepolo)

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179—A CASSONE PANEL      *Venetian, Second Half of the Fifteenth Century*

*Height, 1 foot 7 inches; width, 5 feet 10 $\frac{3}{4}$  inches*

The panel is divided into three compartments. In the one at the left is seen a warrior on horseback followed by several personages, while in front of them two youths are about to fight. The scene passes on a bridge against a landscape background.

The central compartment shows a Mussulman on horseback galloping after a young lady who is running away. This scene passes at the sea-shore, and in back is seen a hilly landscape and houses.

The third compartment shows against a similar background a vessel at the right and three young men in front of it. One of them is a warrior, the two others are seigneurs clad in rich costumes in the fashion of the time.

*Formerly in the Cernuschi and Edouard Aynard Collections. Described in the catalogue of this latter collection, p. 61, No. 48.*



FRENCH AND FLEMISH TAPESTRIES  
OF THE  
SIXTEENTH CENTURY

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180—A TAPESTRY PANEL      *Flemish, First Half of the Sixteenth Century*

Against a reddish brocaded background is seated a King in a dark blue gown and a mantle of the same color showing a reddish collar and reddish band around the sleeves. A necklace is around his neck, and on his long brown hair is a wide red hat with turned-up rim. He is holding a sealed charter in his right hand. A reddish jeweled border frames this panel of tapestry, which is undoubtedly a fragment of a larger hanging.

*Height, 4 feet 4 inches; width, 3 feet 2 inches.*



NO. 180—TAPESTRY PANEL (*Flemish, First Half of Sixteenth Century*)



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181—TAPESTRY REPRESENTING A SCENE FROM THE STORY OF GOMBAUT AND  
MACÉE *French, Late Sixteenth Century*

The scene is represented against a light yellow landscape background composed of hills, trees and houses. Macée is seen sitting in the upper part in the center, in a green gown with red sleeves, and Gombaut is standing behind in a red gown and embracing her. At their feet sits a young shepherdess holding an apple, and dressed in a red gown, a white bluish overgown and a cream hat. Next to her, at the left, is another woman in a red gown and a yellow scarf, drinking from a bottle. At the right several other shepherds and shepherdesses are standing or sitting, drinking, eating and conversing, and below in the foreground are seen their sheep. At the extreme left are two men on horseback. The foreground is strewn with flowers, leaves and birds, and the tapestry is bordered on three sides with bunches of fruit and flowers on a green ground and with trophies on a red ground. Verses in French explain the scenes represented.

*Height, 9 feet 2 inches; width, 11 feet 2 inches.*

This tapestry is one of a series depicting the story of Gombaut and Macée, which was one of the most popular rural stories represented in tapestries in the Mediæval and Renaissance periods. In the Musée of Saint Lô there is a complete set of it, composed of seven hangings and eight scenes. The first, showing two scenes, represents the hunting of the butterfly and a woman eating soup; the second the play at bowls; the third a dance; the fourth a rural feast; the fifth the engagement; the sixth the marriage; the seventh the old age of Gombaut.

The tapestry we are concerned with here, of such high artistic and historical interest, is the fourth of the series. It reproduces almost textually an engraving in the Cabinet des Estampes in the Bibliothèque Nationale in Paris representing the same subject.

Among other single hangings of the set of Gombaut and Macée there are two in the Musée Carnavalet in Paris and one in the Gobelins Museum.

For more details on the subject see Jules Guiffrey: "Les Amours de Gombaut et de Macée," Paris, 1882.





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182—A FLEMISH TAPESTRY OF ABOUT 1520 REPRESENTING A SCENE FROM  
THE "ÆNEID," BY VIRGIL

In the tapestry here reproduced we assist at the marriage scene between Æneas and Lavinia. Under a canopy bearing the inscription "Rex Latinus," the King of Latium is standing. He is bearded and richly dressed in a costume of the early sixteenth century. A jeweled crown is on his turban and a scepter in his hand. In front of him are Lavinia and Æneas, sumptuously dressed in the fashion of the time, and on either side of them is a numerous suite of richly gowned personages. In the upper corners are represented two scenes concerning the contest between Æneas and Turnus, and the one at the left shows the slaying of the latter.

All the costumes clearly indicate the date of the tapestry, which was made about 1520, and as for the decorative details and the landscape background, they already show strong Italian influence of the Renaissance Period. The border is a typical one found in the late Gothic Flemish productions, composed of a continuous garland of various flowers, ribbons and leaf-work.

Taken as a whole, this tapestry is a very representative example of the weaver's art in Flanders in the early sixteenth century. In trying to group it with tapestries of the same workmanship and style, we find an intimate connection with a hanging coming from the Somzée Collection and representing a marriage scene, the cartoon of which was probably made by the same artist. The subject is composed in exactly the same way and the costumes and personages show great similarity. (see Catalogue de la Collection Somzée, 1901, pl. 30, No. 536). Another tapestry with which it shows analogies in costume, types and composition is the tapestry representing the Story of Esther in the South Kensington Museum (see Thomson: "A History of Tapestry," plate p. 362).

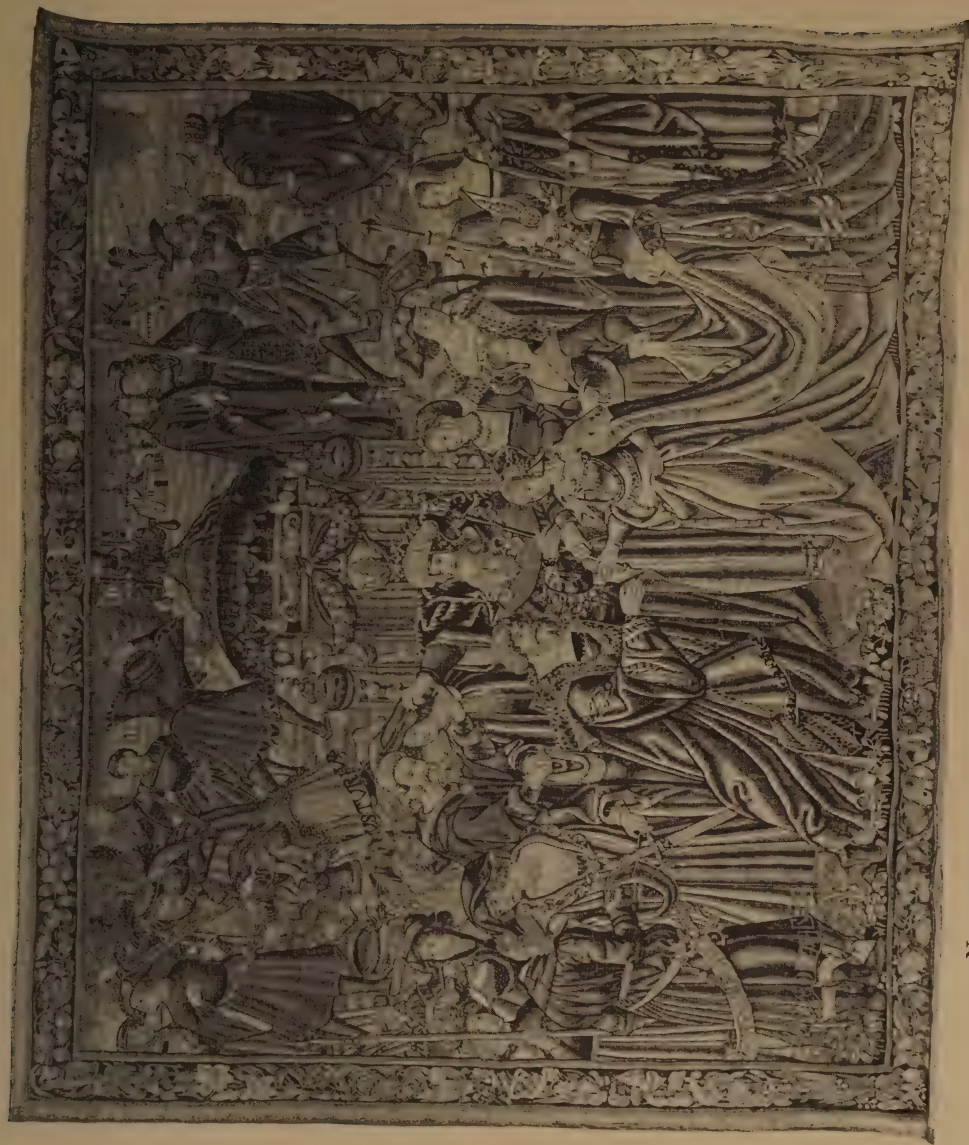
Height, 11 feet 6 inches; width, 13 feet 6 inches.

*Note:* As indicated by the title, the subject is taken from the "Æneid" of Virgil. It depicts the marriage scene between the daughter of the King Latinus and Æneas, the Trojan hero, who later became the King of the Latins. Most of the scenes seen in the tapestry can be found in book seventh of the "Æneid," translated into English by J. W. MacKail, where it is said that Latinus, the fabulous King of Latium, is described in common tradition as a son of Faunus and the husband of Amata. His daughter Lavinia was first betrothed to Turnus, the warlike King of the Rutulians, who was especially in favor with the mother of the young bride, Amata. But the oracle of Faunus, who persuades Latinus to make union with the Trojans and to give their daughter in marriage to their chief Æneas, breaks their engagement, to the great sorrow and desolation of Amata. It is she who induces Turnus to make war

[Continued on second page following]

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No. 182—TAPESTRY REPRESENTING A SCENE FROM THE "ÆNEID"  
(*Flemish, about 1520*)

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[No. 182—*Continued*]

upon Æneas for his bride Lavinia, and after many hard fights the former is slain in a single combat by his rival.

Tapestries with subjects taken from Virgil are not very numerous. Among those still in existence there was one until lately in the J. P. Morgan Collection representing a scene from Æneas and Dido (see Seymour de Ricci: "Twenty Renaissance Tapestries in the J. P. Morgan Collection," pl. IX); another tapestry representing the Burial of Turnus is in the Royal Collection in Madrid (De Valencia: "Tapisseries de la Couronne d'Espagne," Vol. I, pl. 23), and shows a close relationship with our hanging. In the same way as the Madrid tapestry is said to be a part of a set no longer in existence, the tapestry we are concerned with here, most probably was one of a series depicting the "Æneid," by Virgil.

(*Illustrated*)

## TERRA COTTAS AND STUCCOS

### VINCENZO DI GIULIO DANTI

Born in Perugia in 1530; died there in 1576. Sculptor and architect. Pupil of his father, Giulio Danti, and influenced by Michael Angelo and Giovanni Bologna. Active in Perugia and in Florence.

#### 183—TERRA COTTA FRAGMENT OF THE FIGURE OF A SCOURGER

*Possibly by Vincenzo Danti*

The Scourger is seen to below his breast, his head turned to the left, while his body is turned in the opposite direction. He has a short beard and moustache and thick curly and wavy hair. Standing on a round marble base.

*Height, 1 foot 6 inches.*

This fragment, so full of life and expression, greatly resembles the Scourger from the group representing "La Décollation de St. Jean Baptiste," executed by Danti in 1571 for the Baptistry in Florence. Three other models from the base of this monument are in the Berlin Museum, reproduced in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 152, Nos. 361-363. As for the entire group, it is reproduced in Eugène Müntz: "Florence et la Toscane," 1901, p. 180.

(*Illustrated*)



NO. 183—TERRA COTTA FRAGMENT  
(Possibly by Vincenzo Danti)



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BENEDETTO DI GIOVANNI DI BERNARDO D'ANTONIO DI  
MIGLIORE, CALLED BUGLIONI

Born in 1459, in or near Florence; died in 1531. Sculptor in glazed terra cotta. Influenced by Antonio Rossellino. Imitator of the Della Robbias.

184—TWO KNEELING ANGELS HOLDING VASES IN GLAZED TERRA COTTA  
*By Benedetto Buglioni*

The angels are seen kneeling on one knee and wearing puffed brownish gowns with green sleeves and blue mantles lined with green. Their thick curly hair is parted in the middle and their wings are painted in yellow, green, brown and blue. Placed upon their knees are white vases, which they are holding with both hands. On oblong bases painted in green.

*Height, 21 inches; width, 14 inches.*

The angels show characteristics of Buglioni's work and it is especially interesting to compare them with the Candelabrum-bearing Angel and with an Angel of the Annunciation by Benedetto Buglioni, both reproduced in Allan Marquand: "Benedetto and Santi Buglioni," p. 20, fig. 14, and p. 55, fig. 37.



No. 184.—TWO KNEELING ANGELS HOLDING VASES IN GLAZED TERRA COTTA  
(By *Benedetto Buglioni*)

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#### WORKSHOP OF ANDREA DELLA ROBBIA

185—A DOOR OF A TABERNACLE WITH THE EMBLEM OF THE HOLY SACRAMENT  
IN GLAZED TERRA COTTA *Florentine, Early Sixteenth Century*

The center of the door shows a blue glazed background with clouds in the upper part. On top is seen the Holy Spirit in the form of a dove with outspread wings bending down over the chalice of the Holy Sacrament, glazed in yellow and placed over the round opening below. On either side of the chalice is a four-winged cherub's head glazed in white with a halo behind the head. The frame of the door is painted in white and has a rounded top; it is decorated with three palmettes painted in yellow.

*Height, 2 feet 4 inches; width, 1 foot 10 inches.*

The heads of the cherubs are closely related to the ones seen in his "Osservanza Coronation" in Siena and to the ones in the "Capella della Fraternità" in the "Collegiata di San Lorenzo" at Montevarchi, both reproduced in Allan Marquand: "Andrea della Robbia," I, p. 63, fig. 43, and p. 125, fig. 90. The same kind of cherubs' heads can also be seen in Andrea della Robbia's "La Verna" tabernacle and in his tondo representing the Madonna and Child in the Bargello in Florence, both reproduced in Venturi: "Storia dell'Arte Italiana," Vol. VI, pp. 586 and 589.





NO. 185—DOOR OF A TABERNACLE IN GLAZED TERRA COTTA  
WORKSHOP OF ANDREA DELLA ROBBIA

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186—BASE IN TERRA COTTA

*Italian, Sixteenth Century*

Model of a baptismal font in the Cathedral at Pisa.

*Height, 5¾ inches; diameter, 8 inches.*

*(Illustrated)*

LEONE LEONI

Sculptor and architect. Born about 1509 in Arezzo; died in Milan in 1590. Active in Rome, Genoa, Milan, Parma and Brussels. Lombard School.

187—TERRA COTTA MODEL FOR A MONUMENT

*By Leone Leoni*

The hero, Alessandro Farnese, is represented in a proud attitude wearing a Roman armor and trampling under his feet a bearded marine Divinity. Next to the hero stands the winged Victory wearing a gown in the antique fashion, only partly covering her body, and behind leaning against her is a crouched naked girl. On a round low base.

*Height, 17 inches.*

Alessandro Farnese (1545-1592), son of Ottavio Farnese, Duke of Parma, and of Margaret of Austria, was governor-general of the Netherlands under Philip II of Spain. It was he who reconquered for the Spanish rule the revolted provinces of Brabant and Flanders, and had a crowning victory on the banks of the Scheldt over Antwerp in 1585. It is doubtless this marine victory which is represented in this terra cotta model, of which the monument itself does not seem to have been erected.

The composition, the workmanship and the types closely recall the works by Leone Leoni, especially his monuments. In comparing it, for instance, with his monument of Ferrante Gonzaga on the Piazza Maggiore in Guastalla, we find a very similar composition. In both the hero wears an armor in antique fashion and tramples over a monster. (See reproduction in Eugene Plon: "Leone Leoni," p. 182, pl. 18.) It is also interesting to compare it with his figure of Marignan in the Milan Cathedral, reproduced *ibid.*, p. 152, pl. 16, and with his famous monument of Charles V which is now in the Prado Museum (*ibid.*, p. 70, pl. 9), in which the Emperor tramples over the figure of Fury Enchained. The style of the workmanship and the treatment is similar in all these representations.

*(Illustrated)*



No. 187—TERRA COTTA MODEL FOR A MONUMENT (*By Leone Leoni*)

No. 186—TERRA COTTA BASE (*Italian, Sixteenth Century*)



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BENEDETTO DA MAJANO (BENEDETTO DI LEONARDO)

Sculptor and architect. Born in Florence in 1442; died there in 1497. Active in Florence, Prato, Arezzo, Siena, Naples and elsewhere.

188—STUCCO RELIEF REPRESENTING THE VIRGIN AND CHILD WITH SAINT JOHN THE BAPTIST AS AN INFANT *By Benedetto da Majano*

Against a dark blue background is seen the half-length figure of the Virgin dressed in a dark gown and mantle showing traces of gilding. On her curly hair, parted in the middle, is a veil, and behind her head a halo. She is holding in her arms, on a drapery, the naked Infant Jesus, giving the Benediction with His right hand while His left arm is behind the neck of the Virgin.

On either side of the Virgin's head is seen a six-winged cherub's head, and at the left, with hands folded in adoration and holding the Cross, is the half-length figure of the infant Saint John the Baptist. Below the Virgin, and occupying the whole width of the panel, is a cherub's head with outspread wings.

The frame is of the period and shows in the lunette the Holy Spirit, and below a frieze with three medallions on a gilded ground. At the bottom of the frame, surrounded by volutes, is a coat-of-arms "Coupé" with a golden griffin on a red ground.

*Height, 2 feet 3 inches; width, 1 foot 6¾ inches.*

This fine relief shows typical characteristics of Benedetto da Majano's representations of the Virgin. Replicas of the same composition are quite frequent. Among the best known there is one in the Berlin Museum reproduced in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 86, fig. 208; another, in the National Museum in Florence, and one in the Musée des Arts Décoratifs in Paris.



NO. 188—STUCCO RELIEF: VIRGIN AND CHILD WITH SAINT JOHN  
THE BAPTIST AS AN INFANT (*By Benedetto da Majano*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONIO ROSSELLINO (ANTONIO DI MATTEO DI DOMENICO  
GAMBARELLI, CALLED ROSSELLINO)

Sculptor and architect. Born in 1427 in Settignano; died in Florence in 1478. Active in Florence, Prato, Pistoja, Naples and elsewhere.

189—VIRGIN AND CHILD WITH THE CANDELABRA IN PAINTED STUCCO

*By Antonio Rossellino*

Against a dark blue background strewn with golden stars is represented the half-length figure of the Virgin. She is seated slightly turned to the right and wearing a gilded brocaded gown girdled at the waist over which is a mantle of the same color, lined with blue, falling from her shoulders and draped around her knees. On her chestnut hair is a white veil, around her neck are red beads and behind her head is a golden halo. On her lap, on a red cushion, sits the Infant Jesus in a short figured gown with a wide ribbon around the waist-line and holding a bird in both hands. On either side of the Virgin are seen gilded candelabra from which hangs a gilded garland. Flesh painted in natural colors.

*Height, 2 feet 5 inches; width, 1 foot 7¼ inches.*

This relief is a fine example of Rossellino's work. The composition is often met with, and among others there is one in the Berlin Museum reproduced in Frida Schott-müller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 66, fig. 156, where it is said that the same composition in marble exists in "Calle della Pietà" in Venice and in "Cartapesta" in the Museo Correr, also in Venice.





No. 189—PAINTED STUCCO RELIEF: VIRGIN AND CHILD  
(By Antonio Rossellino)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

BENEDETTO DA MAJANO (BENEDETTO DI LEONARDO)

Sculptor and architect. Born in Florence in 1442; died there in 1497. Active in Faenza, San Gimignano, Florence, Siena and elsewhere.

190—BUST IN STUCCO MOST PROBABLY REPRESENTING GIOVANNI GIOVIANO  
PONTANO *By Benedetto da Majano*

The man is represented facing to the front with his head slightly turned toward the left. His head is bold and the expression of his face is full of energy. His neck is uncovered and around his shoulders is draped a mantle. On an original wooden base.

*Height, 1 foot 7 inches; width, 1 foot 7 inches.*

The attribution of this bust to Benedetto da Majano is based on the fact that it shows in a very marked way the characteristics of his art, especially of his earlier portraits. In comparing it with his bust of Pietro Mellini in the National Museum in Florence (reproduced in Venturi: "Storia dell'Arte Italiana," Vol. VI, p. 676), which he executed in 1474, we observe the same character of modeling and the same treatment of the flesh.

*Note:* Giovanni Gioviano Pontano (1426-1503) was a celebrated humanist and private secretary of the King of Naples, Ferdinand I. There is a medal of him in the Kaiser Friedrich Museum in Berlin, belonging to the Simon Collection, and showing great similarities with the bust here reproduced. (See "Werk über die Renaissance Ausstellung in Berlin 1898," pl. 36, No. 2.) There is also a bust of him in bronze attributed to Francesco Giorgio in the Palazzo Bianco in Genoa in which Pontano is represented much younger and which is reproduced in Schubring: "Die Plastik Sienas in Quattrocento," p. 193.



No. 190—STUCCO BUST (*By Benedetto da Majano*)



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SANTI BUGLIONI

Born in 1494; died in 1576. Pupil and successor of Benedetto Buglioni. Florentine School.

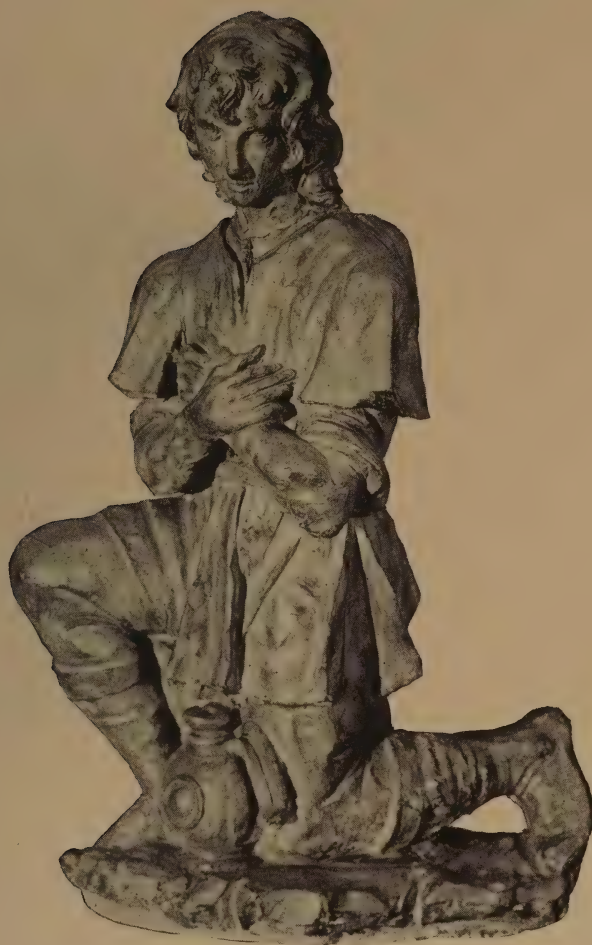
191—A KNEELING SHEPHERD IN TERRA COTTA

*Most probably by Santi Buglioni*

The shepherd is represented kneeling on one knee and wearing high boots and a short tunic girdled at the waist. His hair falls in wavy curls over his forehead and neck and his hands are folded in adoration on his breast. Next to him on the ground is standing a bottle.

*Height, 2 feet 4 inches.*

The attribution of this statuette to Santi Buglioni is based on the fact that it shows characteristics of his work. It is especially interesting to compare it with figures from the frieze in the Ospedale del Ceppo at Pistoja, reproduced in Allan Marquand: "Benedetto and Santi Buglioni," pp. 168-172, of which many show a close relationship with the figure of the shepherd here reproduced.



No. 191—A KNEELING SHEPHERD IN TERRA COTTA  
(Most Probably by Santi Buglioni)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

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ANTONIO ROSSELLINO (ANTONIO DI DOMENICO GAMBERELLI,  
CALLED ROSSELLINO)

Sculptor and architect. Born in 1427 in Settignano; died in 1478 in Florence. Active in Florence, Prato, Pistoja, Empoli, etc.

192—TERRA COTTA RELIEF REPRESENTING THE VIRGIN AND CHILD

*Workshop of Antonio Rossellino*

The Virgin is represented half-length and turned to the right. She wears a gown cut low in front and trimmed with a passementerie border around the neck and wrists. A mantle is suspended from her shoulders and draped in front. A veil is on the back of her head, exposing her ear and part of her hair. She is supporting on her lap the Infant Jesus, facing to the front, a drapery only partly covering His body. Halos are behind their heads and a garland composed of leaves and flowers is suspended in the background. A richly ornamented tabernacle completes and beautifies the ensemble.

*Height, 2 feet 8½ inches; width, 1 foot 5½ inches.*

The composition of this relief is often met with in various public and private collections. Among them there are two repetitions of the same subject in the Berlin Museum, both reproduced in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," Nos. 152-153.





No. 192—TERRA COTTA: THE VIRGIN AND CHILD  
(*Workshop of Antonio Rossellino*)

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### JACOPO DELLA QUERCIA

Born in 1374; died 1438 in Siena. Active in Siena, Florence, Lucca, Ferrara and Bologna.

193—TERRA COTTA RELIEF REPRESENTING THE VIRGIN AND CHILD

*By Jacopo Della Quercia or by an Artist very near to him.*

The Virgin is represented half-length and facing to the front. She wears a red gown with a passementerie border around the neck and the wrists, and over it is draped a blue mantle with a frilled border covering her head and shoulders. She is holding in her arms the Infant Jesus, clothed in a linen garment. He is pressing His cheek to the Virgin's face and rests His left hand on her left arm, while caressing her hand with His right hand. On a painted wooden base.

*Height of group, 2 feet 4 $\frac{3}{8}$  inches.*

*Formerly in the Davanzati Collection reproduced in Sale Catalogue, 1916, No. 704, where it is given to Ghiberti.*

This charming little group shows characteristics of Jacopo della Quercia's style, and may be compared with his Virgin and Child from the scene representing the Flight into Egypt in the Church of San Petronio in Bologna, reproduced in Venturi: "Storia dell'Arte Italiana," VI. p. 103, fig. 53. It is also interesting to compare it with the Virgin and Child in the Louvre given to his school (reproduced in same book, p. 105) and the half-length statue of the Virgin and Child in stucco in the Berlin Museum, reproduced in Frida Schottmüller: *Die Italienischen und Spanischen Bildwerken der Renaissance und der Barocks*, p. 97, No. 242, which is, however, a much earlier work.

There was in the Edouard Aynard Collection in Lyons a group in terra cotta given to Jacopo Della Quercia closely resembling our group in type and composition (see reproduction in "Catalogue de la Collection Aynard," 1913, p. 190, No. 301) and "Revue de l'Art ancien et moderne," 1906, p. 83.





NO. 193—TERRA COTTA RELIEF: THE VIRGIN AND CHILD  
(By Jacopo Della Quercia or by an Artist very near to him)



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GIOVANNI MINELLI DI BARDI

Paduan sculptor and architect. Born about the middle of the fifteenth century; died after 1527.

194—STATUE IN TERRA COTTA REPRESENTING THE VIRGIN AND CHILD

*Possibly by Giovanni Minelli*

The Virgin is standing on a low oval base and she is facing to the front, her body slightly thrown to the left. On her right arm is the Infant Jesus, in a long sleeveless gown. The Virgin herself wears a gown girdled at the waist and a mantle covering her head and shoulders and draped in front over the lower part of her gown and accentuating her projecting right knee and leg. The toes of her bare feet show from under her long gown. Curly hair, parted in the middle, frames her face, which has both a pensive and serious expression, while that of the Child is smiling. On the base in front is engraved the date 1525.

*Height, 4 feet 7½ inches.*

In comparing this statue with works executed and attributed to Giovanni Minelli, we find many points of similarity, such as the folds of the garments and the particular way of draping them over the leg and knee. This can be seen in some of the figures of his relief representing the Baptism of Christ in the Church of S. Giovanni Battista in Bassano and in the figure of S. Catherine in the Berlin Museum. Points of comparison can also be found with the statues of St. Augustine and St. Monica in the Von Beckerat Collection in Berlin, all reproduced in an article by Cornelius Von Fabriczy on Giov. Minelli in the "Jahrbuch der Kgl. Preussischen Kunstsammlungen," 1907, Vol. 28, pp. 53-89.



NO. 194—STATUE IN TERRA COTTA: THE VIRGIN AND CHILD  
(Possibly by Giovanni Minelli)

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BY AN IMITATOR OF BENEDETTO BONFIGLI

195—PIETÀ: PAINTED STUCCO. *North Italian or German, Fifteenth Century*

The Virgin is seated, wearing a pleated gown girdled at the waist and a mantle covering her head and shoulders and draped in front. On her knees is the body of the dead Christ. He is naked except for His loins. On His long hair is a crown of thorns. His eyes and mouth are half open. The Virgin looks down on Him with profound grief. The group is evidently inspired by the Pietà of Benedetto Bonfigli in St. Peter's Church in Perugia. The gown of the Virgin and the way her garments are draped can also be observed in other paintings by Bonfigli. As a whole, however, the group shows many analogies with sculptured groups representing the same subject in various German Museums and private collections. There is, for instance, a Pietà in the Berlin Museum showing striking similarity, as well in the composition as in the character of the personages. (See Wilhelm Vöge: "Die deutschen Bildwerke und die der anderen Cisalpinen Ländern," p. 26, No. 55.) Among other Pietàs showing great similarity are two groups in the National Bavarian Museums (Hugo Graf: "Catalogue des Bayerischen Nationalmuseums," pl. VIII, No. 338, and pl. IX, No. 337) and one group in the Schnütgern Collection, reproduced in the Catalogue by Fritz Witte, pl. 39.

*Height, 22 inches.*





NO. 195—PAINTED STUCCO: PIETÀ  
(By an Imitator of Benedetto Bonfigli)

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LORENZO VECCHIETTA (LORENZO DI PIETRO DI GIOVANNI DI LANDO)

Sculptor, painter and goldsmith. Born in Siena in 1412; died there in 1480.

196—TERRA COTTA STATUETTE REPRESENTING SAINT JEROME

*Attributed to Lorenzo Vecchietta*

The Saint is represented standing against a wooden tabernacle. His body is only partly covered, his bald head is inclined to the right and his bearded face has a contemplative expression. He is holding a stone in his left hand and is pressing it against his breast, while in his right hand is a skull, in reminiscence of "Memento Mori" (Remember that you have to die), over which the Saint is meditating. *Height, 2 feet 6 inches.*

This statuette shows characteristics of Vecchietta's style and it is interesting to compare it with his figures in the Loggie of S. Paola in Siena, two of which are reproduced in Paul Schubring: "Die Plastik Sienas in Quattrocento," pp. 84 and 85.

# THIRD AND LAST SESSION

SATURDAY AFTERNOON, JANUARY 26, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

Catalogue Numbers 197 to 316, inclusive

## SCULPTURES IN WOOD, XIV, XV, XVI CENTURIES

### 197—STATUE IN WOOD REPRESENTING ST. CATHERINE

*Flemish, About 1530*

The Saint is represented standing wearing a long gown with deeply hatched folds, over which is a tightly fitting tunic cut in a square around the neck and bordered with a fringe in the lower part. Her long and curly hair is parted in the middle and falls loose over her shoulders. Her youthful face is turned toward an open book which she is holding in her right hand, while her left rests upon the hilt of a sword.

*Height, 36 inches.*

*From the Wilkins Collection, Florence.*

### 198—STATUE IN WOOD: AN ARCHBISHOP

*Flemish, Fifteenth Century*

He is represented in his robe and mitre, holding in his left hand a crozier; at his feet, to the right, are two books.

*Height, 4 feet.*

### 199—STATUE IN WOOD: ST. BARBARA

*Alsatian, Second Half of Fifteenth Century*

The Saint is standing on a low base, wearing a long dress over which is an over-dress fastened in front and forming a mantle. Her loose hair falls to her shoulders. She is holding in her left hand an open book from which she is reading, while in her right hand is a palm. To the right is seen a Gothic sanctuary surmounted by a high tower.

*Height, 36½ inches.*

There are similarities in drapery and pose with the figure of St. Catherine in the Utrecht Museum, reproduced in Vogelsang: "Holzskulpturen in den Niederlanden," Vol. I, pl. VII, No. 26, which is, however, given as Lower Rhenish, fifteenth century.





200—STATUETTE IN GILDED AND PAINTED WOOD: THE VIRGIN AND CHILD  
*French, First Half of Fourteenth Century*

The Virgin wears a closely fitting dress buttoned in front over which is thrown a mantle covering her back and shoulders and draped on her knees. She is seated on a low chair showing in the upper part a frieze, and below a tracery of Gothic windows. On her left arm was seated the Infant Jesus, now almost completely destroyed. Her curly hair is parted in the middle; a veil and a crown cover her head; the bottom of her dress leaves uncovered the pointed ends of her shoes.

The head of the Virgin is charming, and the expression is that of innocence, youth and timidity. The pose of her body thrown to the left shows the characteristic method of the French sculptors who employed it in the representation of the Virgin holding the Child, of which the oldest example seems to be the famous Virgin of the Cathedral of Amiens, called the "Golden Virgin." The Virgin here reproduced is a charming type of the fourteenth century French workmanship with all its fineness and frankness.

*Height, 24 inches.*



201—STATUE IN WOOD: ST. MARTIN (?)

*Franco-Flemish, Second Half of the Fifteenth Century*

The Saint stands on an hexagonal base. He is wearing a short pleated gown with wide sleeves, and girdled at the waist. Over it is a full mantle with a broad collar. It is fastened on the right shoulder and one side is thrown back and draped over his left arm.

On his curly hair, cut just below the ears, rests a high hat with the rim turned up. He is holding in his right hand a sword and in his left is a closed book in a cover, the end of which is in the form of a sack.

Book covers like this were in great use in the fifteenth century. Cahier in his book: "*Caractéristique des Saints*," p. 498, reproduces St. Lambert, the Bishop of Liège, with just the same kind of book, and gives the information concerning it. There is also in the Amsterdam Museum a female saint in wood, holding a book with a similar cover, and reproduced in Vogelsang: "*Holzskulpturen in den Niederlanden*," II. pl. 29, No. 17.

*Height, 3 feet 7 inches.*

The costume, as well as the shoes and the hat, shows striking similarity with the figure of Philippe le Bon (?) duc of Burgundy, in the Amsterdam Museum, made in bronze by Jacques de Gêrines which Humbert, in "*La Sculpture sous les ducs de Bourgogne*," p. 139, thinks to reproduce a composition of some sculptor of Antwerp.

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202—STATUETTE IN WOOD: A MONK READING

*Rhenish, Late Fifteenth Century*

The monk is standing on a square base of gilded wood, decorated with a flowered pattern. He wears a long loose gown showing shoes with broad tops. Over his gown is a monk's habit with a hood. His hair is thick and curly and tonsured on top. His head, thrown back, shows a round, expressive face of a middle-aged man. He is reading from an open book which he holds in his left hand while his right is raised.

*Height, 23 inches.*

There are some analogies with a figure of St. Stephen from the Fidgor Collection, and with the figure of St. Leonard in the Wilczek Collection, both reproduced in Leisching: "Figurale Holzplastik," I, pl. 50 and pl. 51, No. 108. There are also some analogies with a figure of a monk (?) in the Bénédict Oppenheim Collection, reproduced in Catalogue, pl. 21, No. 35, and given as South German about 1500.





203—BUST OF THE VIRGIN IN PAINTED WOOD

*Flemish, Early Sixteenth Century*

1000

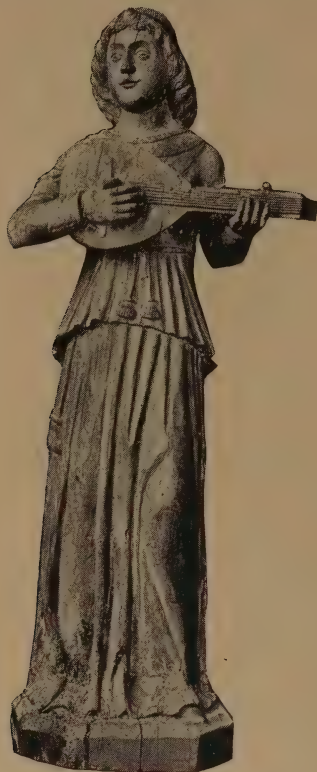
The Virgin is facing to the front. Her blue dress, with a red guimpe, is partly visible. On her shoulders is a gilded mantle attached in front; and on her hair, parted in the middle and elaborately arranged over her ears, is a gilded crown. On a painted base. Face and flesh painted in natural colors.

*Height, 17 inches.*

A bust showing many analogies was formerly in the Spitzer Collection. (See Sale Catalogue, No. 774.)

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204—STATUETTE IN WOOD REPRESENTING AN ANGEL MUSICIAN

*Lombardo-Venetian School, Second Half of the Fifteenth Century*

The angel is represented facing to the front and standing upon a low octagonal base. He wears a long gown frilled around the hips and the upper part of the sleeves and trimmed with a border around the neck, the upper part of the sleeves and the waistline. His thick and curly hair is parted in the middle, covering his ears and the back of his neck, and around his head is a narrow band with a jeweled button in front. He is playing a musical instrument with his right hand, while supporting it with his left.

*Height, 3 feet 2 inches.*

The workmanship of this statuette is of fine quality and the attitude of the angel noble and graceful. In its artistic achievements it is very near the works of Antonio Rizzo, and to some extent also of Pietro Lombardi, and it was most probably executed by a contemporary artist greatly influenced by both of them. It is interesting to compare it with the works of both artists, and in particular with an angel from the Palazzo Ducale in Venice, reproduced in Leo Planiscig: "Die Venezianischen Bildhauer der Renaissance," p. 71.

CHAMPLEVÉ AND OTHER ENAMELS, MISCELLANEOUS  
GOLDSMITH'S WORK, XIII-XVI CENTURIES



205—RELIQUARY BUST IN GILDED HAMMERED COPPER AND ENAMEL

*Italian, Venetian: Late Fifteenth Century*

Small bust of a female saint. She wears a bodice gathered and fastened in front, showing the upper part of a chemisette. A mantle covers her shoulders. The saint's face, neck and ears are enameled in white, while her hair is gilded. On an antique red velvet base.

*Height, 7½ inches.*

ATTRIBUTED TO VALERIO BELLI VICENTINO

206—CAMEO IN ROOT OF EMERALD

*Italian, Sixteenth Century*

The root of emerald is mounted in silver and hard stone. In the center, enframed in a heavy garland of leaves, is represented the head of Jove, with thick curly hair and a short and full beard. Similar cameos are preserved in Florence among the treasures of the Pitti Palace.

*Height, 7¼ inches; width, 3 inches.*



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207—PAX: PAINTING UNDER GLASS (VERRE EGLOMISÉ)

*Italian, First Half of the Sixteenth Century*

"The Descent from the Cross." Against a golden landscape background, the Virgin in a dark blue mantle, over a brownish dress, is supporting the body of the dead Christ, holding Him by the head. The three Marys are around Him, one holding His right arm, the other His left, both in a kneeling position; the third at His feet looks up to Him. All three wear mantles draped over closely fitting dresses and their hair is falling loosely over their shoulders. St. John, represented as a youth with long and curly hair, is standing next to the Virgin and is wiping his eyes. Two elderly personages, with long beards and uncovered heads, stand on either side looking at the scene in despair.

The frame is in wood decorated with gilded scrolls.

There is in the Louvre a Pax in gilded silver, in the center of which is a painting under glass, representing Calvary, which shows analogies to ours. There is also in the Altman collection a Pax, showing the same technique. It is interesting to compare it, too, with several paintings under glass and under rock crystal, reproduced in the catalogue of the Spitzer Collection.

*Height, with frame, 11 inches; width, with frame, 5½ inches*



No. 207—PAX: PAINTING UNDER GLASS (VERRE EGLOMISÉ)  
(Italian, First Half of the Sixteenth Century)

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208—PAINTED ENAMEL PLAQUE REPRESENTING THE ENTOMBMENT

*French, Limoges: First Quarter of the Sixteenth Century*

The scene is laid against a background showing a landscape in the left corner and a blue sky strewn with stars on the remaining surface. In front, on a ground strewn with leaves and flowers, is an open tomb decorated with "cabochons" in blue and violet surrounded with white dots. Over the open tomb the body of the dead Christ reclines on a white shroud held near the head by Joseph of Arimathea dressed in blue and near the feet by Nicodemus in a blue gown and a violet mantle. Behind, in the center, stands the Virgin with folded hands and wearing a blue mantle over a mauve gown. On either side of her stands a Holy Woman and next to her, in front of the tomb, kneels Mary Magdalen holding an ointment box. All three are dressed in mauve.

*Height, 6½ inches; width, 5 inches.*

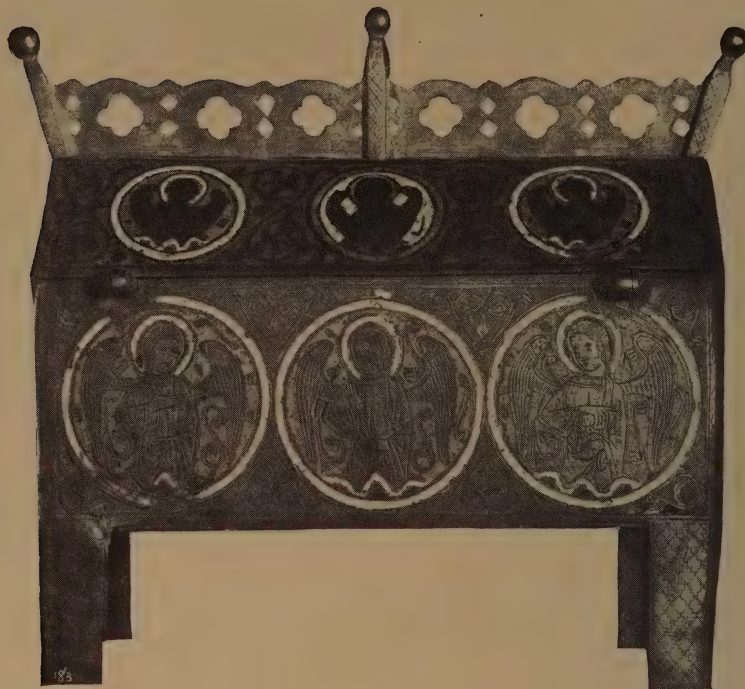
This enamel plaque belongs to the School of Nardon Penicaud and can be classed with enamels from the "Groupe Violet," a name given by Marquet de Vasselot: "Les Emaux Limousins," to a number of enamels showing characteristics found in the plaque we are concerned with here. In comparing it with the plaque of the Crucifixion in the Musée Crozatier which he reproduces (pl. 82), we find exactly the same types showing the same way of shaping the nose, eyes and mouth. The costumes and the manner of draping them also show many analogies.





NO. 208—PAINTED ENAMEL PLAQUE: THE ENTOMBMENT  
(*French, Limoges: First Quarter of Sixteenth Century*)

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209—RELIQUARY CHÂSSE IN CHAMPLEVÉ ENAMELED BRONZE

*French, Limoges: Late Thirteenth Century*

Dark blue enamel on copper, decorated with gilded foliage, forms the background. Incised and engraved angels with outstretched wings seen to the waist are enframed in turquoise medallions with white-enamelled and gilded borders all around the reliquary. The nimbi are in blue, white and gold. The lock is fashioned in the form of a fantastic animal.

*Height, 9 inches; width, 8¾ inches,*

*From the collection of Prince Baucina of Palermo.*

There is also a châsse in the church of Lamonjoie, in France, in the Department of Lot et Garonne, exhibited in Paris in 1900 under the number 2469, which shows many analogies to this reliquary. Another one in the Blanchet Collection, reproduced in the catalogue by Migeon, p. 26, shows a similar decoration and execution.

1100  
Baucina





210—EPISCOPAL CROSS IN CHAMPLEVÉ ENAMELED BRONZE

*French, Limoges: Early Fourteenth Century*

The scroll, decorated with a conventionalized pattern in red enamel on a white ground, is made up of a serpent biting the tail of a lion, in bronze, which occupies its center. On the knot in red-enamelled circles, bordered with gold, are represented busts of angels in blue garments with gilded wings. The stem below shows a decoration in foliage in blue and white enamel on a red ground.

*Height, 9¼ inches.*

*From the Castellani Collection, Rome.*

There are very many crosses of similar workmanship, one of which is in the Soissons Museum, one in the treasury of Trèves, one in the Louvre, one in the Cathedral of Maurs (Cantal), two in the Spitzer Collection, and many others. They are reproduced in Rupin: "L'Œuvre de Limoges," pp. 551-563, and in the catalogue of the Spitzer Collection, Vol. 1, Nos. 62 and 63.



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211—**TUMBLER IN ENAMELED GOLD**     *Flemish, End of Sixteenth Century*

The enameled coats-of-arms belong to each of the Provinces which formed the United Provinces: Of Holland, red lion; of Zeeland, red lion coming out of the waves; of Utrecht, two white crosses and two red lions; of Frisia, two spotted lions on blue; of Over-Yssel, red lion with blue sash; of Groningen, eagles and hearts; of Guelder, two lions standing on their hind feet. At the bottom there is the medal of Albert of Austria, Governor of the Pays-Bas with the inscription, "Albertus, Dei Gratia, Archidux Austriae, Dux Burgundiae, Brabantiae, Comes Flandriae, Dominus Frisiae," signed "Mont," signature of Jean de Montfort, sculptor, and engraver at the beginning of the seventeenth century, who was medal engraver at the Antwerp Mint in 1602. His best known works are those of the Archduke Albert and his wife, Isabella of Spain.

*Height, 3¼ inches.*

*From the Marquis of Spinola, Genoa.*

The Archduke Albert, son of Maximilian II (1559-1621), was brought up at the Royal Court of Philip II of Spain. He was Archbishop of Toledo, but at the death of the Archduke Ernest he took charge of the government of the Pays-Bas in 1596. He renounced his religious career and married the daughter of Philip II. This tumbler was given by the Archduke to the noble Spinola of Genoa, Italy, who was then serving in Spain and commanding with great success the Army of the Pays-Bas against the United Provinces. It was also through him that the Archduke could close the famous armistice of twelve years.



No. 211—TUMBLER IN ENAMELED GOLD  
(*Flemish, End of Sixteenth Century*)

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### SCHOOL OF BENVENUTO CELLINI

#### 212—BOWL IN AGATE

*Italian, Sixteenth Century*

Agate bowl, with mounting in enamel, gold and fine stones, brilliants and rubies. At two sides, two sirens, symbolizing the Bay of Naples, are poised on the rim. They are in enameled gold, have baskets of fruit on their heads, and around their arms are twisted the extremities of their bodies. Very rare piece.

*Height, 6 $\frac{3}{4}$  inches; width, 9 $\frac{3}{4}$  inches.*

There is a vase in the Naples Museum reproduced in Eugène Plon: "Benvenuto Cellini," pl. 37, which shows a very similar siren in enameled gold, and of which the mounting is also similar. It was attributed to Benvenuto Cellini, but Plon in the work mentioned does not find in it enough of the characteristics of Cellini's art, and gives it to the Italian School of the sixteenth century. A similar mounting is in the J. P. Morgan Collection in the Metropolitan Museum.

1.600  
5.000





No. 212—BOWL IN AGATE (*Italian, Sixteenth Century*)

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BY A PUPIL OF BENVENUTO CELLINI, MOST PROBABLY  
BY MANNO

213—A SILVER GILT AND CRYSTAL RELIQUARY

*Italian, About the Middle of the Sixteenth Century*

It is formed of two parts. In the upper one are standing two angels in long and full gowns over which are draped mantles. They are supporting an oval frame in lapis-lazuli in the center of which are two ovals in rock crystal (egломisé) representing on one side the Ascension, on the other the Coronation of the Virgin. On top is a relic case supported by two angels. The lower part shows a base reposing on three winged sirens. On it are seated three figures: the one in the center represents the Pope Paul III; on one side of him is seated a Prophet with a scroll in his hand, and on the other Saint Peter holding the keys. On either side of the Pope, Paul III, is seen his papal tiara and his coat-of-arms, which is that of the Farnese family. Above, around a baluster-shaped stem decorated with garlands of flowers and leaf-work, are winged sirens issuing from horns of plenty.

*Height, 23½ inches.*

*From the collection of Prince Baucina of Palermo.*

This exceedingly fine reliquary is of the most accomplished workmanship. The figures at the base are of great nobility and the angels and *putti* show an infinite charm. There is in the Naples Museum the well-known Farnese Cassetta, formerly attributed to Benvenuto Cellini, and now given to his pupil Manno, which shows the same Farnese coat-of-arms and is reposing on the same kind of winged sirens (reproduced in Eugène Plon: "Benvenuto Cellini," p. 296, pl. 45). The reliquary we are concerned with here is unquestionably by the same hand, for outside of the winged sirens, which are identical, there are the same kind of naked *putti*, the same kind of female caryatids and the same kind of garlands of fruit and flowers.

The cassetta in the Naples Museum was undoubtedly executed by Manno, who worked with Benvenuto Cellini in Pisa and in Rome. He is known to have begun a cassetta for the Cardinal Farnese in 1544, and in 1556 and 1558 he was writing to him asking for money to finish the work. (For more details, see Plon in the above-mentioned work, pp. 296-300.) As the style of the workmanship is exactly the same in the Naples cassetta and in the reliquary here reproduced, the author is unquestionably the same for both.



NO. 213—SILVER GILT AND CRYSTAL RELIQUARY  
ITALIAN (*About Middle of Sixteenth Century*)



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NICOLA DI GUARDIAGRELE

ITALIAN: SCHOOL OF ABRUZZO

214—RELIQUARY STATUETTE IN SILVER     *First Half of Fifteenth Century*

It represents St. John the Baptist. On a hexagonal base, decorated with rosettes in goldsmith work, is standing the Saint. He wears an animal skin over which is a draped mantle. His right arm, his legs and feet are bare. His hair is long and curly, his beard and moustache short. A book surmounted by a lamb is on his left arm.

The work of Nicola di Guardiagrele, the head of the Abruzzo School, is well known for its crosses, chalices, ostensoria and other objects used in the liturgy of the Roman Church. Statuettes like this, entirely in relief, are extremely rare.

*Height, 15¼ inches.*

It is interesting to compare it with the figures in the celebrated silver altar service preserved in the Cathedral of Teramo. See, also, in the *Connoisseur*, 1906, pp. 8-12, on the Exhibition of Abbruzzese Art at Chieti.



NO. 214—RELIQUARY STATUETTE IN SILVER  
(*First Half of Fifteenth Century*)

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215—RELIQUARY BUST IN MARBLE WITH BRONZE MOUNTING

*French, Fifteenth Century*

Small reliquary bust of St. Martin. The saint is wearing a tiara which shows a painted and gilded design. The same design is seen on his cloak, which has a high collar. A jeweled stone is pinned to his breast. The base is in polychromed wood and the mounting is in bronze and enamel, showing Gothic tracery on the side of the upper part. At the back is the inscription, "St. Luke IA MARTYR." Below, in front, is an enamel with a conventionalized pattern; corresponding on the back is a jeweled stone.

*Height,  $8\frac{3}{4}$  inches; width,  $5\frac{1}{2}$  inches.*

There is in the Louvre a reliquary bust decorated with translucent enamel and coming from the Church of St. Martin of Soudeilles (Corrèze) which is identical with this one, except for the material, which is gilded silver. It was given to the Louvre by J. P. Morgan in 1911.

*(Illustrated)*

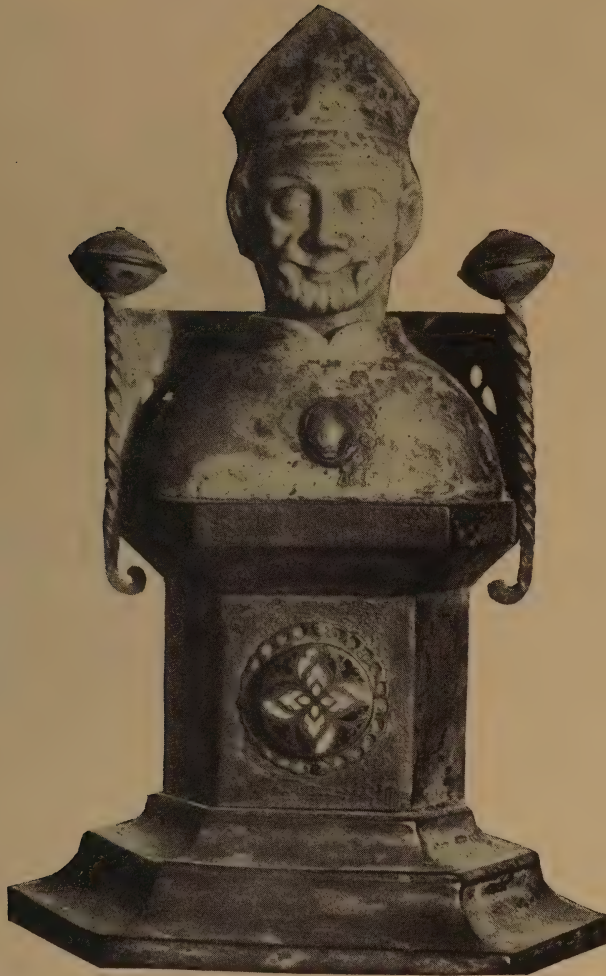
216—OSTENSORIUM IN GILDED BRONZE *Italian, Sienese: Fifteenth Century*

On a base decorated with gilded scrolls and leaf-work is a tower with the inscription: VENITE GENES ET ADORATE LOCUISTUM QM. DNUS REQUIESCIT IN EO. There are six crystal windows in round arches with columns on the sides. On the top is a cross.

*Height,  $15\frac{1}{2}$  inches.*

*This ostensorium comes from the Prince Baucina Collection, Palermo, and was exhibited in Siena in 1904.*





NO. 215—RELIQUARY BUST IN MARBLE WITH BRONZE MOUNTING  
(*French, Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



217—PROCESSIONAL CROSS

*Italian, Late Fourteenth Century*

The wooden cross is covered with gilded metal. On the cross hangs the body of the dead Christ in high relief. Around Him in quatrefoils are the symbols of the four evangelists, also in high relief.

The other side, executed in the same technique, shows the Christ Majestic giving the benediction with His left hand, while holding an open book in His right. On either side of Him are the kneeling figures of the Virgin and of St. John. Above him is the Eagle, and below, the Christ is represented standing up in His tomb with folded hands. Below are medallions showing the Christ and Saints in translucent enamel.

*Height, 39 inches; width, 19 inches.*

This cross comes from the Prince Baucina Collection of Palermo, and figures among goldsmith work in the Siena Exhibition of 1904. There are analogies with two crosses in the Carrand Collection, now in the National Museum of Florence, reproduced in *Les Arts*, 1904, No. 31, pp. 18 and 22.

SCULPTURES IN BRONZE AND IRON, XV, XVI, XVII, XVIII CENTURIES

218—TWO SMALL BUSTS OF CHILDREN      *French, Eighteenth Century*

One represents the child laughing, the other crying, in bronze, dark patina. They are mounted on pyramidal ebony bases.

*Height, 3 inches, without base.*



219—TWO BRONZE HORSES      *Paduan, Early Sixteenth Century*

The horses are represented in a trotting position and full of animation. They are apparently modeled upon one of the horses from the façade of Saint Mark's in Venice, from which most of the artists of the Renaissance Period got their inspiration.

*Height, 10 inches.*

The horses here reproduced are characteristic specimens of the Paduan School of the early sixteenth century. They are finely modeled and show many analogies with a horse formerly in the J. Pierpont Morgan Collection (reproduced in Bode: "Catalogue of Bronzes of the Renaissance in the J. Pierpont Morgan Collection," I, pl. 64, No. 97), and with one in the Kaiser Friedrich Museum (Bode: "The Italian Bronze Statuettes of the Renaissance," II, pl. 114.)



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220—A BRONZE BELL SURMOUNTED BY THE FIGURE OF ABUNDANCE

*Venetian, Second Half of the Sixteenth Century*

Around the body of the bell runs a decoration of three bands. The central one shows three groups of *putti* in floating robes holding a shield with a coat-of-arms difficult to identify. The bottom band is decorated with conventionalized leaves in volutes and the upper one with winged sirens and leaf-work.

The bell is surmounted by a female figure personifying Abundance, dressed in a transparent gown and holding a horn of plenty in her right hand, while her left rests against her breast. Her features are of extreme delicacy and strands of her long curly hair fall around her shoulders.

*Height, 8 inches.*

The figure surmounting the bell shows analogies with two Venetian bronze figures and with two allegorical figures (the latter by Pietro Lombardi), reproduced in Goldschmidt: "Die Italienischen Bronzen der Renaissance und des Barocks," pl. 34, figs. 95, 96 and 228, and pl. 62, fig. 227.



NO. 220—BRONZE BELL SURMOUNTED BY THE FIGURE OF ABUNDANCE  
(*Venetian, Second Half of Sixteenth Century*)

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PIER JACOPO ALARI BONACOLSI, CALLED ANTICO

Born about 1460; died 1528. Active in Mantua.

221—MODEL IN LEAD INTENDED MOST PROBABLY TO REPRESENT CHARITY

*Possibly by Antico*

Charity is represented as a young woman, seated and wearing a gown in the antique fashion over which is draped a mantle covering the back of her head, the shoulders, and draped in front over her knees. Her hair is also arranged in the antique fashion and two long curls are seen on either side of her face. Next to her is standing a child with his elbow leaning against her knee; his hands are folded and he is naked except for a drapery partly covering his loins.

*Height, 8 inches*

This most interesting group shows characteristics found in Antico's work, of which there are several examples in the Imperial Collection in Vienna (reproduced in Julius von Schlosser: "Werke der Klein Plastik des allerhöchsten Kaiserhauses," pl. 8-9. There were also several examples in the J. P. Morgan Collection (Bode I, p. 47-49), of which the figure of Venus shows a similar type to the figure here reproduced and a similar arrangement of hair. As for the pose and draperies, they can be seen in a statuette of Cybele by Antico reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. 1, pl. 70.





No. 221—MODEL IN LEAD PROBABLY REPRESENTING CHARITY  
(Possibly by Antico)

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222—BRONZE CASKET

*Possibly French, School of Fontainebleau, under Italian Influence:  
Sixteenth Century*

The casket is decorated on the top of the cover with a reclining and sleeping female figure supporting her head resting high on a cushion with her right arm, while her left lies along her body. The four corners are decorated with winged sirens whose bodies terminate in volutes. As for the casket itself, it is entirely covered with an incised floral design and shows in the center, in front, a coat-of-arms probably belonging to the Chevet de la Chance family of Forez, surrounded by an incised heavy garland and an inscription reading: SCIO CUI CREDIDI CERTUS SUM, which translated into English would be: "I know in whom I have believed . . . I am certain."

*Height, 5¾ inches; length, 9 inches; width, 5¾ inches.*

This highly decorative casket seems surely to have been executed in France and possibly under Benvenuto Cellini's influence of the School of Fontainebleau. The sleeping nude figure on the cover seems inspired from Titian's famous Venus in the Uffizi in Florence.



No. 222—BRONZE CASKET  
(Possibly French, Sixteenth Century)



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223—GILDED BRONZE BUST, POSSIBLY REPRESENTING CONSTANZO SFORZA,  
THE RULER OF PESARO

*North Italian, Second Half of the Fifteenth Century*

He is represented facing to the front to around the shoulders, wearing a tightly fitting garment with a straight collar around the neck. His long hair is cut around the neck and shows small curls at the sides and bottom. On his head is a round hat arranged in the manner of a turban. His youthful face is clean-shaven and his features of great delicacy and distinction.

*Height, 6¾ inches.*

It is interesting to compare this bust with a medal of Constanzo Sforza by Gian Francesco Enzola reproduced in Fabriczy: "Medailleurs der Italienischen Renaissance," p. 48, fig. 75.



No. 223—GILDED BRONZE BUST, POSSIBLY REPRESENTING CONSTANZO SFORZA  
(*North Italian, Second Half of the Fifteenth Century*)

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224—BRONZE STATUETTE REPRESENTING DAVID WITH THE HEAD OF GOLIATH  
*Paduan, Early Sixteenth Century*

David is represented as a youth, facing to the front and dressed in a short gown in the antique fashion. On his feet are high boots and on his thick, short and curly hair is a round hat. His right foot is slightly advanced forward and in his left hand he is holding by the hair the bearded head of Goliath whom he has just killed with the weapon which he is holding in his upraised right hand. His face is round, his mouth open and his whole attitude breathes life and animation.

*Height, 7 inches.*

This statuette, so full of life and expression, differs from the usual representations of David and Goliath, of which the best known versions in bronze are the ones by Bellano in the South Kensington Museum, London, and in the Foule Collections in Paris (reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," pl. 20), in which the youthful David is standing, trampling under his feet the head of Goliath. The figure we are concerned with here belongs to the same school and shows many analogies with the seated figure of Mercury in the Kaiser Friedrich Museum, and to some extent also with the figure of Judith with the head of Holophernes in the same museum, both reproduced in Goldschmidt: "Die Italienischen Bronzen der Renaissance und des Barocks," pl. 19, fig. 47, and pl. 57, fig. 208.





NO. 224—BRONZE STATUETTE: DAVID WITH THE HEAD OF GOLIATH  
(Paduan, Early Sixteenth Century)

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WORKSHOP OF  
ANDREA BRIOSCO, CALLED IL RICCIO

225—BRONZE LAMP

*Paduan, Early Sixteenth Century*

On a stand formed of four animal legs is seen a tree-shaped stem decorated in the upper part with acanthus leaves. On it is seen the head of a satyr. He is bearded, has thick curly hair and his open jaws are the receptacle for oil and the burner.

*Height, 8½ inches.*

An almost identical lamp by Briosco is in the South Kensington Museum in London, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," I, pl. 47.



NO. 225—BRONZE LAMP  
(Paduan, Early Sixteenth Century)



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BY SOME FOLLOWER OF MICHAEL ANGELO

226—TWO NUDE BRONZE STATUETTES

*Florentine, Second Half of the Sixteenth Century*

The statuettes are represented in a half-seated position and entirely nude. Their bodies are contorted, one arm of each lifted up touching the head, while the other arm is turned behind the back. On their heads are short, thick and curly hair, and their faces express suffering. Resting against rocks on a wooden quadrangular base.

*Height, 9½ inches.*

These statuettes must have been studies made after Michael Angelo's statuettes of the same kind and inspired by his Slaves in the Louvre and by his David in the National Museum in Florence. (See Reproductions in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. II, pl. 135 and 136, and Fritz Knapp: "Michael Angelo," pl. 89, 90 and 99.)



227—GILT BRONZE FRAME WITH PLAQUE IN GREEN ENAMEL

*Venetian, Sixteenth Century*

The subject of the plaque is the Virgin and Child. The Virgin is seated wearing a dress with passementerie around the neck, wrists and waist. On her head is a draped scarf which falls to her shoulders. A full mantle is draped over her knees. The Infant naked, except for a scarf, stands, giving the benediction, on the lap of His mother, who is supporting Him with her hands. The frame is in gilded bronze decorated with scrolls, leaf-work, flowers, fantastic animals, arrows, quivers and ribbons, displayed in the most charming fashion over the surface.

*Height, 10½ inches; width, 9½ inches.*

This charming little picture shows clearly the type of Jacopo Sansovino. It is in all probability a proof executed in Venice from a plaque by him.

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ANTONIO DEL POLLAIUOLO

Born in 1429; died in 1498. Active in Florence and in Rome.

228—BRONZE STATUETTE REPRESENTING MARSYAS

By Pollaiuolo

The God of the Lyre, Marsyas, is represented here at the moment when he was defeated by Apollo in the music contest. He is standing naked, his right leg brought forward, his hands in front of him having originally been holding a flute, now missing. A band is around his head over his thick hair cut around his forehead and below his ears and neck. Standing on a low round base posed upon a high marble pedestal.

Height, 11½ inches.

Formerly in the Estensi family in Parma.

The representation of this statuette is borrowed from the antique. The subject of Marsyas, the most skilful player on the flute, who challenged Apollo, the patron God of the Lyre, is often represented on Roman sarcophagi. As for small statuettes of Marsyas in bronze, such as the one here reproduced, we often meet with them in the Renaissance period. Among those still in existence there are five examples in the Bargello in Florence; there are also examples in the Louvre, in the Cluny and in the British Museums, as well as in the Kaiser Friedrich Museum in Berlin, in the Morgan Collection and elsewhere. However, the example here reproduced is among the finest in existence.





No. 228—BRONZE STATUETTE: MARSYAS  
(By Pollaiuolo)

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229—BRONZE GROUP REPRESENTING HERCULES SLAYING THE NEMEAN LION

*Italian, Florentine: Second Half of the Sixteenth Century*

Hercules is represented naked, with short curly hair and beard. He is standing over the Nemean lion, which was considered invulnerable, and with both hands is opening its mouth. The lion struggles but is about to succumb.

*Height, 14¼ inches.*



NO. 229—BRONZE GROUP: HERCULES SLAYING THE NEMEAN LION  
(Florentine, Second Half of Sixteenth Century)



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ANDREA DI MICHELE CIONE DEL VERROCCHIO

Born in Florence in 1435; died in Venice 1488. Active in Florence, Rome, Venice.

230—BRONZE PUTTO

*By Andrea del Verrocchio or His School*

Standing with one foot on a hemisphere, the body of the boy is leaning forward with an unusual lightness and balance. His right arm is raised and he was holding in it originally a long trumpet which he was blowing and which is indicated by the puffing of the cheeks. The model for this statuette, of such unusual interest and beauty, is in the Gustave Dreyfus Collection in Paris. It is in terra-cotta and is acknowledged by all writers on Verrocchio as his authentic work. (See Bode: "Denkmäler," p. 142, pl. 440; Hans Mackowsky: "Verrocchio," p. 21, fig. 15; Maud Cruttwell: "Verrocchio," p. 70, pl. 13.) In comparing them we find the same pose and the same position of the left arm. Slight changes, however, have been introduced in the pose of the right arm, in the way the head is turned and in the lower part of the thick curly hair.

*Height, 2 feet 2½ inches.*

It was probably intended for a fountain, as seen in another *putto* by Verrocchio, the famous boy of bronze, squeezing a fish, which he made for Lorenzo dei Medici for his villa at Careggi, now in Palazzo Vecchio, and of which Vasari and all other writers speak with the greatest enthusiasm and appreciation. Both *putti* show the same lightness and marvelous workmanship characteristic of Verrocchio's best productions. Vasari, in his work on the most famous artists of his time, Vol. III, speaks of other *putti* by Verrocchio, not yet identified, and of which one, made for the clock of Mercato Nuovo, had a movable arm and struck the hour on a bell with a hammer. Its pose must have been similar to the *putto* here reproduced.



NO. 230—BRONZE PUTTO  
(By *Andrea del Verrocchio* or *His School*)

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FRANCESCO DUQUESNOY, CALLED IL FIAMMINGO

Born in 1594; died in 1644. Worked in Rome and Brussels.

231—FEMALE STATUETTE IN BRONZE      *Possibly by Francesco Duquesnoy*

She is standing on a low round base, the weight of her body thrown toward the right. She wears a gown cut low in front and gathered around the waistline. A mantle is draped around the lower part of her gown and over her outstretched left arm, in which she was originally holding something. Her right arm hangs along her body. Her head is slightly turned toward the right and her hair, parted in the middle, is arranged around her ears and combed back from her neck. From under her gown show her bare feet.

*Height, 13½ inches.*

The type shows analogies with the bust of Saint Suzanne by Francesco Duquesnoy in the Imperial Museum in Vienna, reproduced in Julius von Schlosser: "Werke der Kleinplastik in der Skulpturen Sammlung des Allerhöchsten Kaiserhauses," Vol. I, p. 41.





NO. 231—FEMALE STATUETTE IN BRONZE  
(Possibly by *Francesco Duquesnoy*)

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ANTONIO AVERLINO, CALLED IL FILARETE

Born in 1410; died in 1470. Active chiefly in Rome.

232—BRONZE RELIEF REPRESENTING BAPTISTINA DE CAMPOFERVOSO

*Most probably by Antonio Averlino, called Il Filarete.*

She is represented to below the shoulders and is turned to the left. Her wavy hair is combed back from her forehead and held in place with velvet ribbons, while two long curls are waved over it. Part of her dress cut low in front is visible. Under the shoulder is the following inscription:

BAPTISTINA DE CAMPOFERVOSO  
JACOBI III PLUMBINI  
DNI UXOR

*Height, 2 feet 3 inches; width, 1 foot 7 inches.*

*Note:* Baptistina de Campofervoso, or Campofregoso, was the daughter of Janus of Campofregoso, Duke of Genoa in 1447. She was the wife of Jacob III, Prince of Piombino, who took the title of Prince in 1457, and who died in 1474.

This bust is of unusual interest and full of character and expression. In comparing it with authentic works by Filarete, such as the heads in relief amid foliage in his bronze doors of St. Peter's in Rome, we find the same modeling full of firmness and character, the same way of shaping the eye and the nose, the same so-to-speak savage expression. See reproduction in Michele Lazzaroni and Antonio Munoz: "Filarete, scultore e architetto del secolo XV." It is also interesting to compare it with the bronze medal which Filarete made of himself.



No. 232—BRONZE RELIEF: BAPTISTINA DE CAMPOFERVOSO  
(*Most Probably by Antonio Averlino*)



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### NICOLO ROCCATAGLIATA

Born in Genoa. Active in Genoa and later in Venice from 1593 to 1636. Pupil of Cesare Gropo. Greatly influenced by Sansovino. Venetian School.

#### 233—PUTTO IN BRONZE

*By Nicolo Roccatagliata*

The *putto* is standing, the weight of his body slightly thrown forward. He is resting on his right foot, while holding his left leg backward and uplifted. His head shows a high forehead, almond-shaped eyes with heavy eyelids, full cheeks, a round and prominent chin and short curly hair exposing his forehead and ears. In his left hand, stretched forward, he is holding what seems to be a remnant of arrows, while in his right, pushed backward, he was originally most probably holding a bow. \*

Height, 2 feet 8½ inches.

*Formerly in the Prince Corleone family in Vicenza.*

The *putto* is a typical example of Venetian sculpture of the late sixteenth century. It derives from the art of Jacopo Sansovino and of his pupil Alessandro Vittoria, the former having greatly influenced the artistic formation of Roccatagliata. The type of the *putto* with its plump body and facial expression shows many analogies with Roccatagliata's Saint George in the church of San Giorgio Maggiore in Venice and with a great number of *putti* from his candelabra in the same church (reproduced in Leo Planiscig: "Die Venezianischen Bildhauer der Renaissance," pp. 599-600). It is also interesting to compare it with his series of *putti* in the Estense Collection in Vienna (Planiscig: "Die Estensische Kunstsammlung"). *Putti* of the same kind surmounting firedogs can be seen in the Bargello in Florence.

\* These attributes would indicate that the statuette most probably represents the God of Love, Eros, who is generally represented in works of art as a beautiful youth, but who is also often seen as a child with the attributes of a bow and arrow or with burning torches. This latter representation was not only used by the artists of the Renaissance period, but was already in great vogue with the Greeks and Romans. Among others there is a beautiful *putto* of the Hellenistic Period in the J. Pierpont Morgan Collection showing the same pose and being of about the same size.



NO. 233—PUTTO IN BRONZE  
(By *Nicolo Roccatagliata*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

234—TWO GILDED BRONZE WINE BOTTLES      *Venetian, Sixteenth Century*

Glass bottles covered with gilded bronze cases pierced in beautiful design. On each side two lion masks holding a chain. On the cover a *putto*. (Glass in one bottle broken.) Very rare specimens.

*Heights, 16½ inches and 18½ inches.*

*From the Taylor Collection, London.*

*(Illustrated)*

235—TWO LIONS IN BRONZE      *Venetian, Fifteenth Century*

They are sitting upright on their hind legs. They come probably from a Venetian stairway where they held banners or coats-of-arms, or they may have been supports for a balcony lamp. Very remarkable character of the period.

*Height, 15 inches.*





NO. 234—TWO GILDED BRONZE WINE BOTTLES  
(*Venetian, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GIOVANNI LORENZO BERNINI

Architect and sculptor. Born in Naples in 1598; died in Rome in 1680. Active in Naples and Rome, also in Ferrara, Siena, Madrid and Paris. Roman School.

1025

236—BUST IN GILDED BRONZE

*By Giovanni Lorenzo Bernini*

The sitter is represented facing to the front, his head slightly turned to the left. He wears a closely fitting garment buttoned in front, and around his neck is a collar cut square around his chest. Over his shoulders is draped a mantle.

The energetic face of the sitter shows a man of about fifty. He has a narrow beard and a short moustache and his hair is combed back from his high and lined forehead. The costume which he wears indicates a magistrate. The bust is placed on a rounded base and on the ribbon around it is engraved the name of the sitter: BARTHOLOMEUS MARCHIO ROMANUS.

*Height, 2 feet 8 inches.*

*Formerly in the Georges Hoentchel Collection in Paris. Reproduced and described in the Sale Catalogue, 1919, pl. 44.*

The bust shows to a high degree the realistic qualities of Bernini's art and is conceived in the same manner as his bust of Cardinal Scipione Borghese. As for the treatment of the hair it is interesting to compare it with his portrait of Constanza Buonarelli, both reproduced in Frascchetti: "Il Bernini," p. 145.



NO. 236—BUST IN GILDED BRONZE  
(By Giovanni Lorenzo Bernini)



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237—A CLOCK IN GILDED METAL

*Renaissance Period, Second Half of the Sixteenth Century*

The clock affects the form of a temple. It is most elaborately chased with figures and arabesques in openwork. The lower part is chased with masks, *putti*, winged sirens and scrolls, and the body shows, around a finely chased dial, winged sirens in the angles and on top and bottom, masks, *putti* and scrolls. At the sides are pilasters chased with candelabra, birds, caryatids and bunches of fruit and flowers. On top is an open gallery surmounted at each angle with a vase and in the center is a pierced dome decorated with openwork and surmounted by a winged and bearded figure of "Time." Standing on a marble base.

*Height, 2 feet 10 inches; width, 1 foot 4¼ inches; depth, 1 foot 4¼ inches.*

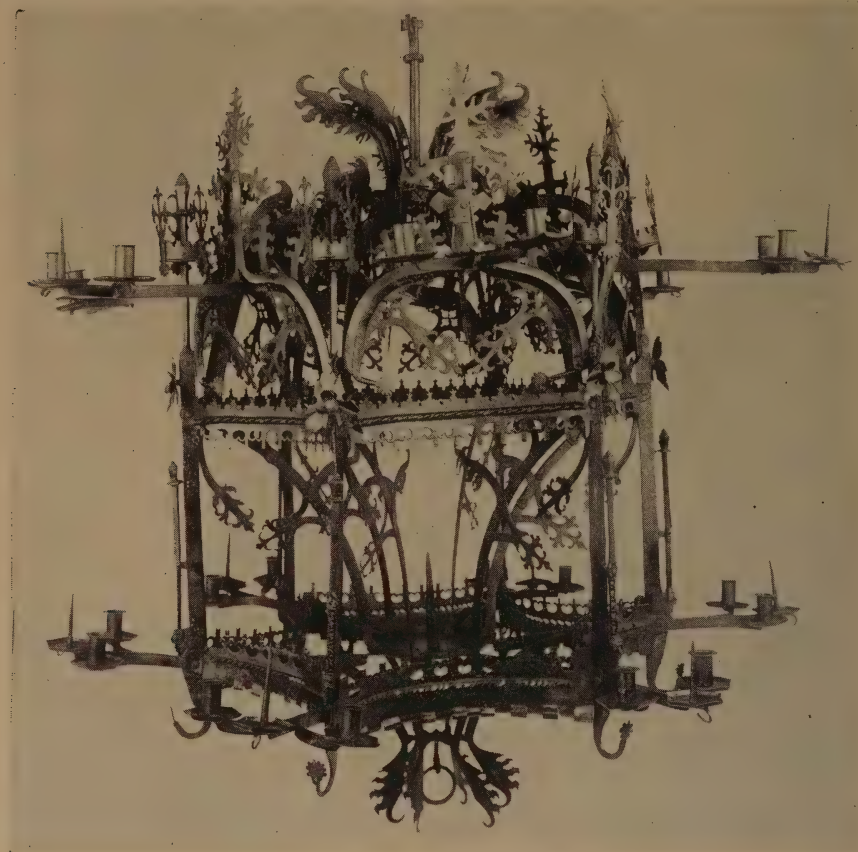
The workmanship and artistic quality of this clock are of the finest, and it can be classed among the best specimens of its kind. Similarly constructed clocks are scattered in various collections. Among them there are three or four from the Soltykoff Collection reproduced in Pierre Dubois: "Collection Archéologique du Prince Soltykoff—Horlogerie," plates VII, XI and XX, and of which the one reproduced on plate XI was made by Andreas Muller, of Tristen, in the sixteenth century. Another similarly constructed and decorated clock is in the South Kensington Museum, London, reproduced in F. J. Britten: "Old Clocks and Watches and their Makers," 1904, p. 100.

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NO. 237—A CLOCK IN GILDED METAL  
(Second Half of Sixteenth Century)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*



238—A SUSPENSION CANDELABRUM IN IRON *Venetian, Fifteenth Century*

The candelabrum has a rounded hexagonal shape and is entirely decorated with leaf-work and a Gothic pierced design of unusually fine execution, showing traces of gilt. The candle holders are modern.

*Height, 4 feet 3½ inches; width, 4 feet 3½ inches.*

*Formerly in the collection of the Duke de la Verdura, Palermo.*

There are many analogies in the conception and decoration with a suspension light reproduced in Franz Sales Mayer: "Die Schmiedekunst," p. 178, fig. 184.

239—TORCHÈRE IN IRON *Italian, Venetian: Sixteenth Century*

Wrought-iron torchère, consisting of a tripod base and a central support about which are intertwined branches with leaves and blossoms and two serpents.

*Height, 6 feet.*

3300



**SILKS, BROCADES AND VELVETS**

**240—PAIR OF SILK CUT-VELVET SOFA CUSHIONS**

*Italian, Sixteenth Century*

Square cushions, covered with silk cut-velvet in tones of crimson and gold with tasseled fringe; backs covered with crimson silk damask.

*23 inches square.*

**241—BROCADED SILK COVERED CUSHION**

*Italian, Sixteenth Century*

The cushion is covered with brocaded silk in a pattern of flowered squares and bound with gold cord.

*17 inches square.*

**242—EMBROIDERED SILK TABLE MAT**

*Italian, Sixteenth Century*

A square piece of silk embroidered in a checkered pattern, trimmed with gold galloon.

*14 inches square.*

**243—SMALL PIECE OF CUT VELVET**

*Venetian, Sixteenth Century*

Velvet in red and green coloring, jardinière pattern; border of silver gilt galloon. Mauve silk lining.

*Length, 2 feet 6 inches; width, 2 feet 2½ inches.*

**244—SMALL TABLE COVER OF VELVET** *Italian, End of Sixteenth Century*

Plain red velvet with gilt galloon. Red silk lining.

*Length, 4 feet 3 inches; width, 3 feet 11½ inches.*

**245—PIECE OF SPANISH VELVET** *Hispano-Moresque, Fifteenth Century*

A piece of cut velvet, salmon-colored on a lighter background; lined with red silk and bound with silver guimpe.

*Length, 3 feet 9 inches; width, 3 feet 6 inches.*

**246—PIECE OF GENOESE CUT VELVET**

*Sixteenth Century*

A piece of Genoese cut velvet, a beautiful toned blue on a crimson ground, lined with red silk and bound with gilt guimpe.

*Length, 3 feet 7½ inches; width, 3 feet 2 inches.*

**247—SMALL TABLE COVER IN CUT VELVET** *Genoese, Sixteenth Century*

Red cut-velvet in small all-over pattern. Silver galloon, red silk lining.

*Length, 3 feet 4 inches; width, 2 feet 11 inches.*

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- 248—SMALL TABLE COVER IN CUT VELVET      *Genoese, Sixteenth Century*  
Ivory ground, red relief; plain red velvet border and fringe. Red silk lining.

*Length, 4 feet 3 inches; width, 2 feet 6 inches.*

- 249—STRIP OF CUT VELVET      *Genoese, Sixteenth Century*  
Old-gold ground with red relief. Red and gold fringe; striped silk lining.

*Length, 6 feet 10½ inches; width, 1 foot 3 inches.*

- 250—STRIP OF CUT VELVET      *Venetian, Sixteenth Century*  
Velvet with old gold background and green relief. Plain red velvet border. Red silk lining.

*Length, 5 feet 9 inches; width, 17 inches.*

- 251—STRIP OF CUT VELVET      *Venetian, Sixteenth Century*  
Velvet with white ground, red relief. Very beautiful design in Oriental style; silver galloon.

*Length, 5 feet 9 inches; width, 1 foot 10 inches.*

- 252—FOUR STRIPS OF VELVET      *Genoese, Fifteenth Century*  
Beautiful ruby-red velvet.

*Total length, 6 feet 8 inches; width, 20 inches.*

#### FURNITURE, XI, XV, XVI AND XVII CENTURIES

- 253—TOOLED AND GILDED LEATHER BOX      *Italian, Sixteenth Century*  
The box is covered with tooled and gilded leather, has a hinged domed top, and is lined with green damask.

- 254—CASKET IN WOOD AND COMPOSITION, GILDED AND POLYCHROMED      *Venetian, Fifteenth Century*

The decorations, consisting of sirens and fantastic animals in the middle of scrolls and arabesques, repeat a motif that is seen in the older ivory caskets. An inscription, evidently of an amatory character, but of difficult interpretation, is repeated along the four sides. This is an object of great rarity and of marked importance for its fineness of execution and its state of preservation, which, here and there, permits a glimpse of the preparation for the gilding and the polychrome, while, at the same time, the design seems to have retained all its fineness and freshness.

*Height, 6 inches; length, 11¼ inches; depth, 7¼ inches.*



255—FRAME IN WOOD FOR A MIRROR

*Sieneſe, Fifteenth Century*

It has a molded cornice with a frieze in fine relief in pastiglia, gilded. The design represents winged horses and scrolls. In the four corners are medallions colored red and gold; the rest of the frame has an all-over design in gold on a black background.

*Height, 25¼ inches; width, 21¾ inches.*

*From the Engel-Gros Collection.*



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256—MIRROR FRAME IN WALNUT      *Italian, Florentine: Sixteenth Century*

The frame is decorated partly with a conventionalized Greek pattern and partly with a pattern like a carved chain. A row of pearls is seen on the lower part. On the top is a human mask, bearded, with heavy garlands on each side of its mouth. On the sides are masks of young women wearing head-dresses decorated with plumes. Exceptionally fine work.

*Height, 2 feet 2 inches; width, 1 foot 6 inches.*

There are analogies with several frames, one in the Bénédict Oppenheim Collection, reproduced in Catalogue No. 109; one in the Hainauer Collection: one in the Kunstgewerbe Museum, Berlin, both reproduced in Guggenheim: "Le Cornice Italiane," pl. 84 and 89. The masks on the sides show similarities with a mask on a frame in the Guggenheim Collection, Venice, and is reproduced in the same book, pl. 99.

*(Illustrated)*

257—CABINET ON STAND IN EBONY AND IVORY

*Florentine, Late Sixteenth Century*

The front is divided into three sections. In the central one behind a hinged door is a series of four small drawers, with another series of secret drawers in back of them. On either side of the center is a shallow drawer and a deep drawer. The top has a hinged cover. Across the whole lower part of the cabinet is a drawer with pull handles. The corner mountings and the handles on either side are gilded bronze. A large part of the exterior is inlaid with engraved ivory plaques. The cabinet rests on a table with molded legs and curved molded cross stretchers.

*Height, 1 foot 10 inches; width, 2 feet 2 inches; depth, 12½ inches.*

258—SMALL TABLE IN WALNUT

*Spanish, Sixteenth Century*

The table has a plain oblong top, below which is one large drawer with a paneled front, lock and key. It rests on screw baluster legs, with plain stretchers between, on ball feet.

*Height, 2 feet 1 inch; length, 2 feet 10 inches; width, 1 foot 8½ inches.*

259—CENTER TABLE IN WALNUT

*Spanish, Sixteenth Century*

The plain oblong wood top rests on curved iron base supports.

*Height, 2 feet 7 inches; length, 4 feet; width, 2 feet 10 inches.*



NO. 256—MIRROR FRAME IN WALNUT  
(Florentine: Sixteenth Century)

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260—TWO WALNUT CHAIRS, SGABELLO TYPE     *Tuscan, Sixteenth Century*

These sgabello-shaped chairs show the backs carved with voluted scrolls, flutings and scrolled heart-shaped escutcheons. The seat has a circular depression and the front support is carved with rosettes, palmettes and scrolled heart-shaped escutcheons and shaped back supports.

An identical chair coming from the Carl Hamilton Collection is reproduced in Odom: "A History of Italian Furniture," Vol. I, p. 334, and a great number of similar chairs are reproduced in Frida Schottmüller: "Furniture and Interior Decoration of the Italian Renaissance," pp. 172-173.





261



262

261—HIGH PEDESTAL IN GILDED WOOD *Italian, Seventeenth Century*

The pedestal is sgabello form. The two side pieces support square molded tops and are carved with bold volutes enclosing pendants of husk design below which are oval medallions and grotesque masks, supported on lion's-paw feet. Entirely gilded on brown background.

*Height, 4 feet 2 inches.*

*From the Davanzati Collection.*

*(Companion to the following)*

262—HIGH PEDESTAL IN GILDED WOOD *Italian, Seventeenth Century*

Similar to the preceding.

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263—TWO SHORT SQUARE COLUMNS IN MAHOGANY *French, Empire Period*

The columns have molded bases and tops with inset marble. The fronts are decorated with gilded bronze caryatids, Egyptian treatment.

*Height, 3 feet 1 inch; width, 1 foot 6 inches; depth, 1 foot 6 inches.*

264—HIGH PEDESTAL IN GILDED WOOD *Italian, Seventeenth Century*

The pedestal is sgabello form. The two side supports, which terminate in a square molded top, are carved with bold volutes at the sides enclosing pendants of husk design, are further decorated with cherubim heads, rosettes and shells, and rest on lion's-paw feet. The entire design is gilded with a black background.

*Height, 4 feet.*

265—HIGH PEDESTAL IN OAK *Venetian, Sixteenth Century*

The pedestal is sgabello form with a square flat top, the sides being decorated with voluted scrolls and cherubim heads, the whole resting on dolphin feet.

*Height, 4 feet 6 inches.*

266—HIGH PEDESTAL IN OAK *Venetian, Sixteenth Century*

The same as the preceding number.

267—SAVONAROLA CHAIR IN WALNUT *Italian, Sixteenth Century*

Curved sides and legs formed of six square interlacing supports pivoted so as to fold; straight heavy scrolled arms; shaped back with carved motif in center and carving at the intersection of the rails. Straight base rails ending in lion's paws.

268—TWO TALL ARMCHAIRS *Venetian, Seventeenth Century*

The wooden frame of the back has inlaid panels decorated with circles and rosettes in gilt; the center is cane. The seat is also of cane with the same treated wooden frame. Beneath is a similarly decorated apron piece. The arms are slightly bent; the legs are molded at the top and taper toward the bottom. Antique red damask cushions.

269—ARMCHAIR IN WALNUT *Venetian, Seventeenth Century*

The tall back has a carved central splat; the arms are curved and carved and rest on supports; the seat is upholstered in antique red damask; carved apron. The legs are slightly curved and have carving at the knees; plain straight stretchers and molded back legs.



270—DANTESQUE CHAIR IN WALNUT, WITH LEATHER-COVERED BACK AND SEAT  
*North Italian, Sixteenth Century*

1.300

The body is formed of two heavy reversed square supports decorated with intarsia work of various patterns, standing on square base rails terminating in carved lion's paws. The arms are carved and equally decorated with intarsia work. Seat and back of leather.

Two chairs of the same character, one coming from the Museo Civico in Milan, the other from the Bardini Collection, are reproduced in W. M. Odom: "A History of Italian Furniture," Vol. I, pp. 32, 33, figs. 30-31. Several other similar chairs are reproduced in Frida Schottmüller: "Furniture and Interior Decoration of the Italian Renaissance."



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271—SAVONAROLA CHAIR IN BEECHWOOD *Italian, Seventeenth Century*

The curved sides and base are formed of eight interlacing square supports, pivoted at their intersections so as to form a folding chair with square seat. Shaped back rail, with incised monogram, front with incised decoration, straight arms with ball and molded ends, and straight base rails.

272—TWO WOOD CHAIRS *Spanish Work*

The composition as well as the decoration is in the mediæval Gothic style.

273—TWO TUSCAN INLAID WALNUT "FRATINA" CHAIRS *Italian, Fifteenth Century*

They have spade-shaped open backs, with deep splats; inlaid bands of "Fratina" work. Spade-shaped wooden seats, the aprons inlaid with the same work; square legs and rails.



274—SAVONAROLA CHAIR IN BEECHWOOD *Italian, Seventeenth Century*

Curved sides and base, formed of seven interlacing square supports, pivoted at their intersections so as to form a folding chair with square seat. Shaped back rail, with incised monogram, front with incised decoration, straight arms with molded ends and straight base rails.

275—WALNUT ARMCHAIR *Italian, Sixteenth Century*

Oblong panel back with leaf terminals and seat covered in antique sapphire-blue velvet. Flat scrolled arms, on straight supports and legs. Open medallion frontal stretcher.

276—BUREAU IN WALNUT *Italian, Sixteenth Century*

The bureau has three drawers, the front of each being divided into small panels; the center one decorated with a carved mask. The sides are ornamented with carved cherubs' heads and foliage. Molded base.

*Height, 3 feet 2½ inches; length, 4 feet 9½ inches; depth, 1 foot 11¼ inches.*

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277—TWO ARMCHAIRS IN WALNUT

*Italian, Seventeenth Century*

High square back with carved and gilded acanthus-leaf finials. Straight molded arms on square supports, square legs and square side-rails. Back, seat and apron covered with old leather secured with large brass-headed nails.



### *Third and Last Session*

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278—WALNUT ARMCHAIR

*Italian, Sixteenth Century*

Oblong back with buttoned terminals, and seat covered in contemporary Genoese velvet; woven with rich crimson velvet, leaf scrollings, husks and flowers on ivory silk ground. Scrolled arms: straight legs with open scrolled frontal stretcher.

279—TWO CHAIRS IN WALNUT

*Italian, Sixteenth Century*

High straight back, with carved vase-shaped finials, the head-rail and horizontal splats carved and pierced in scroll pattern, and having a central panel inlaid in a lighter-colored wood. Square wooden seat; straight square legs.

280—PAIR OF TALL ARMCHAIRS IN WALNUT AND TOOLED AND GILDED LEATHER

*Italian, Sixteenth Century*

The high straight backs are covered with tooled and gilded leather in an elaborate design surrounding a coat-of-arms; the leather is fastened with brass-headed nails. The seats and aprons are similarly treated. Flat wooden arms on baluster supports; baluster-shaped front legs; back legs and stretchers plain and straight.

281—PAIR OF TALL ARMCHAIRS IN WALNUT AND TOOLED AND GILDED LEATHER

*Italian, Sixteenth Century*

The backs of the chairs are straight and covered with tooled gilded leather in an all-over design, trimmed with double rows of brass nail-heads over guimpe, and topped with gilded leaf finials. The oblong seats and aprons are similarly treated. The flat molded wood arms rest on baluster supports; the legs and stretchers are plain, ending in paw feet. In the decoration of the back is the coat-of-arms of a noble Italian family.

282—PAIR OF ARMCHAIRS

*Italian, Sixteenth Century*

The chairs have walnut frames, with straight arms; the backs and seats upholstered in beautiful blue damask. There are gilded finials on top of the backs.

283—TWO ARMCHAIRS IN WALNUT WITH LEATHER SEATS AND BACKS

*Spanish, Sixteenth Century*

The backs and seats are of Spanish leather fastened with brass nail heads; straight arms and legs and stretchers.

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284—ARMCHAIR IN WALNUT *Italian, Sixteenth Century*

The seat and back are of antique red velvet trimmed with fringe and brass-headed nails; heavy scrolled arm rests; apron carved in geometric design; straight legs and stretchers.

285—TWO ARMCHAIRS WITH LEATHER SEATS AND BACKS *Italian, Sixteenth Century*

The chairs have walnut frames with flat arms, old Spanish leather seats and backs with trimming of brass nail-heads. The side supports are topped with carved finials; the front stretchers are carved.

286—HIGH-BACK ARMCHAIR IN WALNUT *Italian, Sixteenth Century*

It has a back composed of three carved splats, carved side pieces ending in leaf finials, scrolled arms, carved front legs and apron; oblong seat. Antique red velvet cushion.

287—SET OF TEN CHAIRS IN WALNUT *Italian, Seventeenth Century*

The tall backs are formed of vertical panels with straight side pieces with carved finials. The scrolled arms rest on baluster supports. The plain wooden seat and apron are supported on baluster-shaped legs and stretchers.

288—SET OF TWELVE CHAIRS AND SOFA IN OAK *Louis Sixteenth Style; Modern Work*

The set is upholstered seat and back, and has arms slightly carved and gilded; the legs are oblique baluster-shaped with cross stretchers in a cut-out design.

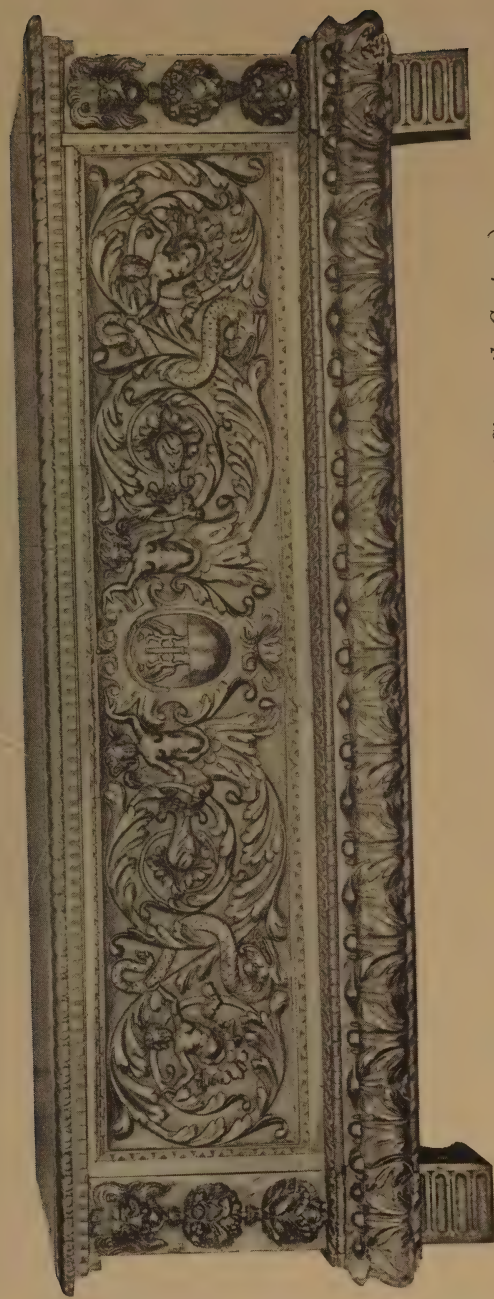
289—WALNUT CASSONE *Florentine, Middle of the Sixteenth Century*

Rectangular shape, with hinged lid. The paneled front is carved all over in a scrolled foliage design. In the center are two sirens holding a coat-of-arms. At the ends of the panel are carved lions' heads and bunches of fruit. The base is elaborately carved and molded, and the whole rests on paneled feet. In the middle of the side panels are iron handles.

*Height, 2 feet; length, 5 feet 7 inches; depth, 1 foot 10 inches.*

There are similar cassoni in Le Musée des Arts Décoratifs, Paris, reproduced in Metman et Brière: "Le Bois," I, pl. XX, called Marriage Chests.

*(Illustrated)*



No. 289—WALNUT CASSONE (*Florentine, Middle of Sixteenth Century*)



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290—TWO DIVANS AND FOUR ARMCHAIRS

*French, Louis XVI*

They are decorated in white and gold, and are upholstered in yellow and gray striped silk.

291—SIX WALNUT CHAIRS

*Italian, Umbrian: Sixteenth Century*

Sgabello type; with carved scrolled panel backs; carved apron panel; seat with carved ornamentation on ends; carved side supports for back finished with acanthus-leaf finials; straight legs and stretchers.

292—TWO WALL PEDESTALS IN GILDED WOOD *Italian, Fifteenth Century*

The pedestals are shaped as scrolled consoles. The bases are decorated with boldly carved acanthus leaves and the shafts are fluted. Entirely gilded.

*Height, 5 feet 2 inches.*

*From the Davanzati Palace.*

293—OAK CHEST

*Spanish, Sixteenth Century*

The chest has a plain top; the front is paneled and has drawers and cupboard. The sides are paneled and have two iron handles.

*Height, 2 feet 11¼ inches; length, 4 feet 9 inches; width, 2 feet 2 inches.*

294—LARGE TABERNACLE IN CARVED WOOD *Italian, Fifteenth Century*

The tabernacle is carved and polychromed with a very fine design in leaves, flowers and cherubs' heads. Above, in the center, is the representation of the Holy Ghost.

*Height, 5 feet 4 inches; width, 2 feet 10 inches.*

295—WALNUT CASSONE

*Florentine, Sixteenth Century*

Rectangular shape with hinged lid. The paneled front is carved all over with a scrolled foliage design. In the center, two sirens holding the coat-of-arms of the Castelli family. At the angles are female caryatids. The base is elaborately carved and molded. The lid has a carved border. All is supported on lion's paw feet. In the middle of side panels, iron handles.

*Height, 1 foot 10½ inches; length, 5 feet 3½ inches; depth, 1 foot 11½ inches.*

There is similarity with two chests formerly in the Bardini Collection, Catalogue, 1918, No. 751 and No. 611.

*(Illustrated)*



No. 295—WALNUT CASSONE (*Florentine, Sixteenth Century*)

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296—OAK TABLE *French, about the Middle of the Sixteenth Century*

The form of the table is rectangular. It is standing on seven fluted legs of which three are fixed to a rail running along the width of the table, while the four others are attached to two smaller rails crossing the central one. Around the upper part runs a frieze decorated with scrolls of leaf-work and winged cherubs' heads, while around the top is a border decorated with encircled rosettes and leaf-work. Standing on circular cushion feet.

*Height, 2 feet 6 inches; length, 4 feet 4 inches; width, 2 feet 4 inches.*

297—CENTER TABLE IN WALNUT *Italian, Fifteenth Century*

Oblong table with molded edge, supported by four baluster legs, with simple carving; four plain oblong stretchers between; apron beautifully carved in flower design. Fine bronze patina.

*Height, 3 feet; length, 5 feet 10 inches; width, 2 feet 6 inches.*

298—SGABELLO SUPPORT *Florentine, Sixteenth Century*

The circular support is elaborately carved all over, and is gilded in parts. Molded flat top.

*Height, 4 feet 4 inches.*





299—OAK TABLE *French, Second Half of the Sixteenth Century*

It has a plain folding top and plain apron supported on the sides by small molded consols. Standing on seven fluted and circular legs of which four large ones are on each extremity of the table, supported by stretchers, while the three others are of thinner proportions and are attached to a stretcher posed horizontally in the center of the table near the base and attached to the two smaller stretchers at the extremity of the table. Standing on circular cushion feet.

*Height, 2 feet 7 inches; length, 4 feet 8 inches; width, 2 feet 4¼ inches.  
Extended length, 8 feet 9 inches.*

A similarly constructed table, but more ornate, was in the Charles Stein Collection in Paris, and is reproduced in Molinier: "Histoire des Arts appliqués à l'Industrie," II, p. 168, pl. XVII.

300—LARGE MONASTERY TABLE IN WALNUT

*Bolognese, Sixteenth Century*

The table has an oblong molded top with a dentelled molding below; in the center is a large drawer and on either side of it a smaller drawer with round pull handles. The legs are baluster shape; plain straight stretchers. Nice patina.

*Length, 7 feet 1½ inches; width, 2 feet 7 inches; height, 2 feet 9 inches.*

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301—TABLE IN WALNUT

*French, Bachelier de Toulouse: Sixteenth Century*

The table is of carved walnut, decorated with little window-like spaces between the columns. It has small medallions inscribed inside of ornaments in intaglio, cherubs' heads and swans.

*Length, 4 feet 11 inches; height, 2 feet 7½ inches; width, 2 feet 7½ inches.*

Attributing this to Bachelier de Toulouse, who followed a course of instruction under Michael Angelo in Italy, is justified by comparing it with other pieces of furniture by the French artist now in the Cluny Museum and in the South Kensington Museum, London.



No. 301—TABLE IN WALNUT (*French, Bachelier de Toulouse: Sixteenth Century*)



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302—OAK TABLE

*French, Second Half of the Sixteenth Century*

The table is rectangular and stands on six baluster-shaped legs decorated with garlands of fruit and human masks. The legs are connected by a molded stretcher decorated with rosettes and an incised design, and in the upper part is a rail decorated with leaf-work.

*Height, 3 feet; length, 8 feet 6 inches; width, 3 feet  $\frac{1}{2}$  inch.*



No. 302—OAK TABLE (*French, Second Half of the Sixteenth Century*)

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303—TABLE

*French, Second Half of the Sixteenth Century: Renaissance Period*

The table is rectangular and rests on two end supports decorated with fluted quadrangular columns in the center having on each side a volute in leaf-work of elaborate design. The bases are connected by a molded stretcher upon which are four fluted legs supporting the table in the center. Below the top is a carved apron with heavy carved knobs at the four corners. Plain modern top.

*Height, 3 feet; length, 5 feet 1 inch; width, 3 feet 2 inches.*

Several similarly composed tables were formerly in the Spitzer Collection in Paris, reproduced in "La Collection Spitzer," Vol. II, pl. XII, No. 25, and p. 94, No. 23.





No. 303—TABLE (*French Renaissance, Second Half of Sixteenth Century*)

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304—DRESSER

*South France: Partly of the Eleventh to Twelfth Century  
and partly of the Late Fifteenth*

This is one of the very rare pieces of furniture coming down to us from this period. It was probably made for a Sacristy and carved after Oriental design. The front of the dresser, which was added in the late fifteenth century, is divided by a horizontal line and shows in each division two doors and two panels (the drawing of these figures and the costumes of the shepherds show the influence of the Renaissance period). The lower division represents on one door the mystical lamb surmounted by a cross, and on either side crows, symbolizing the evil forces. On the other door is a heraldic lion. In the panels on either side are seated apostles, holding books, probably St. Peter and St. Paul. In the upper part is a frieze depicting birds, arranged in the same decorative way that is found in Oriental reliefs and textiles. On the lower edge of the sides are borders with designs of conventionalized leaves and branches. The panel at the right side shows in the upper part an eagle with outspreading wings and two doves; in the lower part a branch from which two birds, standing on either side, are eating (this is one of the most characteristic motifs found in Persia and Syria). The borders show different patterns, such as are used in the Coptic decorations and in the early mediæval Western ornamentations.

The left side panel shows in the upper part in a circle the monogram of Christ and on either side a dove. In the lower part an angel kneels, adoring the face of Christ. Above, in both partitions, are human heads. The side panels just described are of the late eleventh or early twelfth century. The technique shows many analogies with sculptural representations mostly of Oriental origin, and with several doors of churches carved in wood from the eleventh and twelfth centuries. Most of these doors are in Italy, but there are also several doors in France executed in the same flat technique; viz., the Cathedral of Puy, the church of Chamalières (Haute-Loire), the church of Santa Maria in Cellis, near Carsoli, and the church of San Pietro in Alba Fucenza. The carvings show clearly the Oriental influence, which becomes evident in comparing the dresser with a coffer of Coptic origin in the Cathedral of Terracina, where figures and animals similarly executed are represented. Upper right hand door modern.

*Height, 4 feet 9 inches; width, 3 feet 6 inches; depth, 1 foot 10½ inches.*





No. 304—DRESSER (*South France: Partly of the Eleventh to Twelfth Century and partly of the Late Fifteenth*)







305—WALNUT SACRISTY CUPBOARD

*Tuscan, Late Fifteenth Century*

The cupboard has a rectangular shape and shows a molded and fluted top fitted with two drawers. The body of the cupboard shows two hinged doors and three fluted pilasters, one on each end and one in the center.

*Height, 3 feet 6½ inches; length, 6 feet; depth, 2 feet 3 inches.*

An almost identical cupboard is in the Metropolitan Museum in New York, reproduced in W. M. Odom: "A History of Italian Furniture," Vol. I, p. 79, fig. 68.

306—CABINET IN WALNUT

*French, Gothic Style: Sixteenth Century*

The cabinet is rectangular shape, with chamfered ends; flat molded hinged top. The front and sides are ornamented with two rows of carved paneling separated by projecting moldings. In the middle of the upper row in front is a hinged door with a beautiful Gothic iron lock. In the lower paneling is a drawer. The cabinet is supported on four carved legs. On the top of the cabinet and in back is a carved panel surmounted by a carved and pierced frieze. Above this are three carved angels. On the top and sides is the coat-of-arms of a Savoie family. Very rare shape. (Restored.)

*Height, 8 feet 3 inches; width, 3 feet 9 inches; depth, 2 feet 1 inch.*

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307—WALNUT CREDENZA      *Tuscan, First Half of the Sixteenth Century*

Rectangular shape, with molded and carved top and apron. The front is divided into three parts showing paneled fronts with raised moldings. In the center of each compartment are carved lions' masks holding rings, and at the extremities of the credenza are fluted pilasters with voluted capitals. On a molded base with lions' paw feet.

*Height, 3 feet 6½ inches; width, 5 feet 9½ inches; depth, 2 feet 4 inches.*





No. 307—WALNUT CREDENZA (*Tuscan, First Half of Sixteenth Century*)

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308—AN OAK CHEST

*French, Late Fifteenth Century*

3.180

The front of the chest shows seven compartments in the form of Gothic windows decorated on the outside with leaf-work and on the inside with encircled rosettes. In the center is a lock decorated with Gothic tracery, and in the lower part is a predella divided into three parts equally decorated with rosettes and Gothic tracery.

*Height, 2 feet 10 $\frac{3}{4}$  inches; width, 5 feet 11 inches; depth, 2 feet 2 inches.*

*Formerly in the collection of Georges Caen.*

This chest shows similarity with chest fronts in the Musée des Arts Décoratifs, Paris, reproduced in Metman et Brière: "Le Bois," pl. XIV.





No. 308—OAK CHEST (French, Late Fifteenth Century)



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309—A WALNUT CABINET

*Late Sixteenth Century, School of Southern France*

The cabinet is composed of two parts, having two doors each, and in the center are two drawers. The upper part is decorated with two male and one female caryatid with human masks, garlands of fruit and flowers, scrolls and leaf-work. In the lower part, instead of caryatids there are human and animal masks, bunches of fruit and flowers, scrolls and leaf-work.

*Height, 7 feet 6 inches; width, 5 feet 6 inches; depth, 2 feet.*

This dresser comes from Marseilles and shows characteristics of the School of Southern France, of which the most active center was the School of Lyons, combining, so to speak, the Italian and the Burgundian influences. A cabinet in the Cluny Museum in Paris given to the School of Burgundy, late sixteenth century, and reproduced in Molinier: "Histoire des Arts appliqués à l'Industrie," II, p. 149, shows similarities in the composition as well as in the décoration. It is also interesting to compare it with a cabinet formerly in the Hainauer Collection, reproduced in Catalogue, 1897, pl. 524.

1.200  
Cabinet



No. 309—WALNUT CABINET (*Late Sixteenth Century, School of Southern France*)

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- 310—AN OAK CHEST *North Italian, Second Half of the Sixteenth Century*  
Rectangular shape. The front of the chest is divided into different sections showing pilasters and carvings in low relief. At the angles are square columns carved with leaf patterns in low relief. The base is equally carved with a pattern in low relief.

*Height, 3 feet 2 inches; length, 5 feet 5½ inches; depth, 2 feet 5 inches.*

- 311—WARDROBE FOR SECRISTY: WALNUT *Italian, Sixteenth Century*  
The front of the wardrobe has a pair of hinged doors showing three panels, on either side being a molded fluted pilaster with capital; above is a heavy molded cornice. The sides are paneled and open on hinges, revealing shallow closets. Very nice patina.

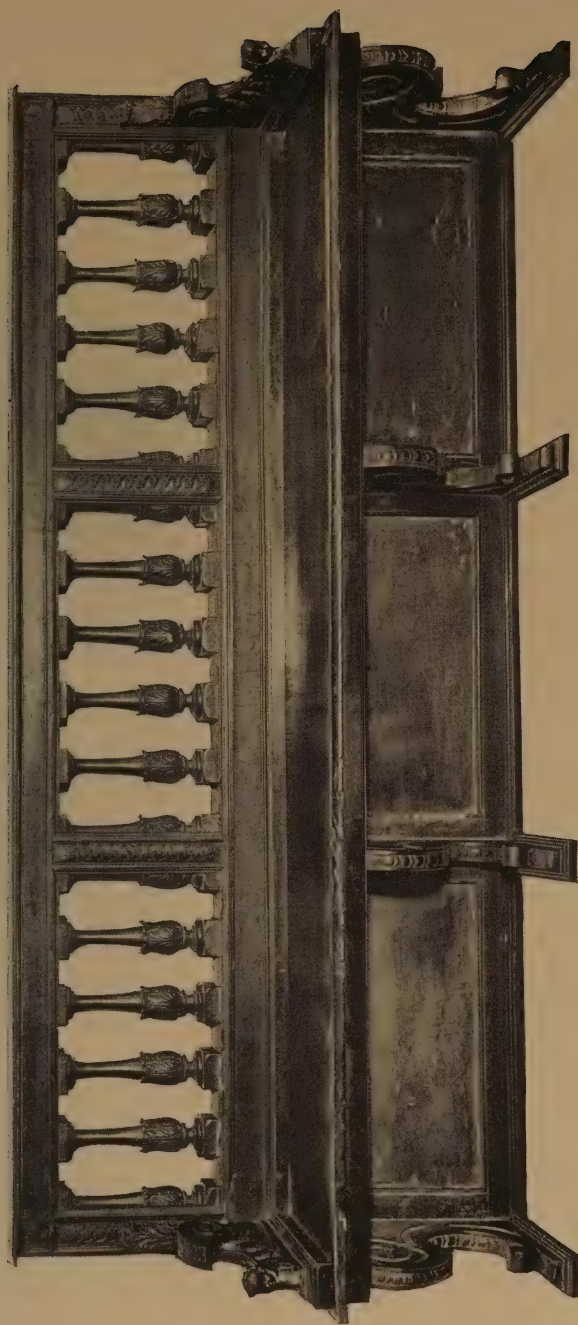
*Height, 7 feet 6 inches; width, 5 feet 8 inches; depth, 2 feet 3 inches.*

- 312—LONG BENCH IN CARVED WOOD *Florentine, Sixteenth Century*  
The bench is in walnut, with the back carved in balustrade effect. On the arms are seen small cherubs' heads, the whole supported on four large voluted brackets on molded bases.

*Height, 3 feet 7 inches; length, 8 feet 2 inches; width, 1 foot 7 inches.*

*(Illustrated)*





No. 312—LONG BENCH IN CARVED WALNUT (*Florentine, Sixteenth Century*).

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313—WALNUT BOOKCASE

*Venetian, Sixteenth Century*

The bookcase is of rectangular shape and is divided into two parts having two doors each. On the sides are fluted pilasters with voluted capitals decorated with palmettes and rosettes. On the cresting, in the center, is a winged griffon, and on the sides are volutes, leaf-work and palmettes. The base is fitted with two drawers and the whole is standing on circular cushion feet. Parts of the bookcase are polychromed and gilded.

*Height, 8 feet 9 inches; width, 5 feet 3½ inches; depth, 1 foot 5 inches.*



No. 313—WALNUT BOOKCASE (*Venetian, Sixteenth Century*)



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314—AN EBONY CABINET

*North Italian, Early Seventeenth Century*

It is made in two parts, of which the upper one forms the cabinet and the lower the stand. The cabinet is rectangular and closed by two large folding doors with representations from the life of Solomon and David, such as the meeting of David and Jonathan and David hearing of the death of Absalom. They are represented in medallions surrounded by garlands and supported by two female figures draped in the antique fashion. All around are festoons, garlands of flowers and *putti*.

When the two large folding doors open they disclose a front with smaller folding doors in the center flanked on either side by ten small drawers and an open gallery and frieze above, all profusely decorated with sculptures carved in low relief and representing scenes from the Old Testament and centering principally around the story of David and Solomon.

The inside of these second smaller folding doors is executed in marquetry showing a decoration of foliage, birds and vases. When open, these doors disclose an interior of a temple with figures in gilded bronze executed in high relief and representing the Judgment of Solomon.

The stand of the cabinet shows a frieze entirely covered with sculptures in low relief representing scenes from the Old Testament.

The whole is supported on twelve spirally twisted legs, six of which are profusely decorated with grapes and vine leaves amid the branches of which are climbing *amorini*. Between each pair of these six columns are three male caryatid figures forming the upper part of a stand and only partly covered with a drapery. Garlands of fruit and flowers are suspended from the stand and on the base reposing on six lying lions is a frieze carved with scrolls and leaf-work.

*Height, 7 feet 6 inches; width, 6 feet 10 inches; depth, 2 feet 4½ inches.*

*Formerly in the Adolphe de Rothschild Collection.*

This cabinet is one of the finest of its kind and a masterpiece in itself. The style of the sculpture seems unmistakably Italian, though cabinets of this kind were mostly made in France and in Flanders. Among those still in existence, there is one very similar in Windsor Castle in England (reproduced in the Catalogue on Furniture by G. F. Laking, p. 6, pl. I), of Flemish origin from the second quarter of the seventeenth century.

Three other cabinets of the same nature are in the Palais de Fontainebleau, reproduced by E. Williamson in "Le Mobilier National," pl. 2, 3 and 4. Of these, the third shows many analogies with the Windsor cabinet and therefore also with the cabinet here reproduced. Many points of comparison can also be found with an ebony cabinet in the St. Louis Museum described as French and reproduced in the April number of the Museum's Bulletin of 1921. It is also interesting to compare it with an ebony cabinet in the Louvre, reproduced in Molinier: "Le Mobilier des 17<sup>me</sup> et 18<sup>me</sup> siècles, p. 16, pl. I.



No. 314—EBONY CABINET (*North Italian, Early Seventeenth Century*)

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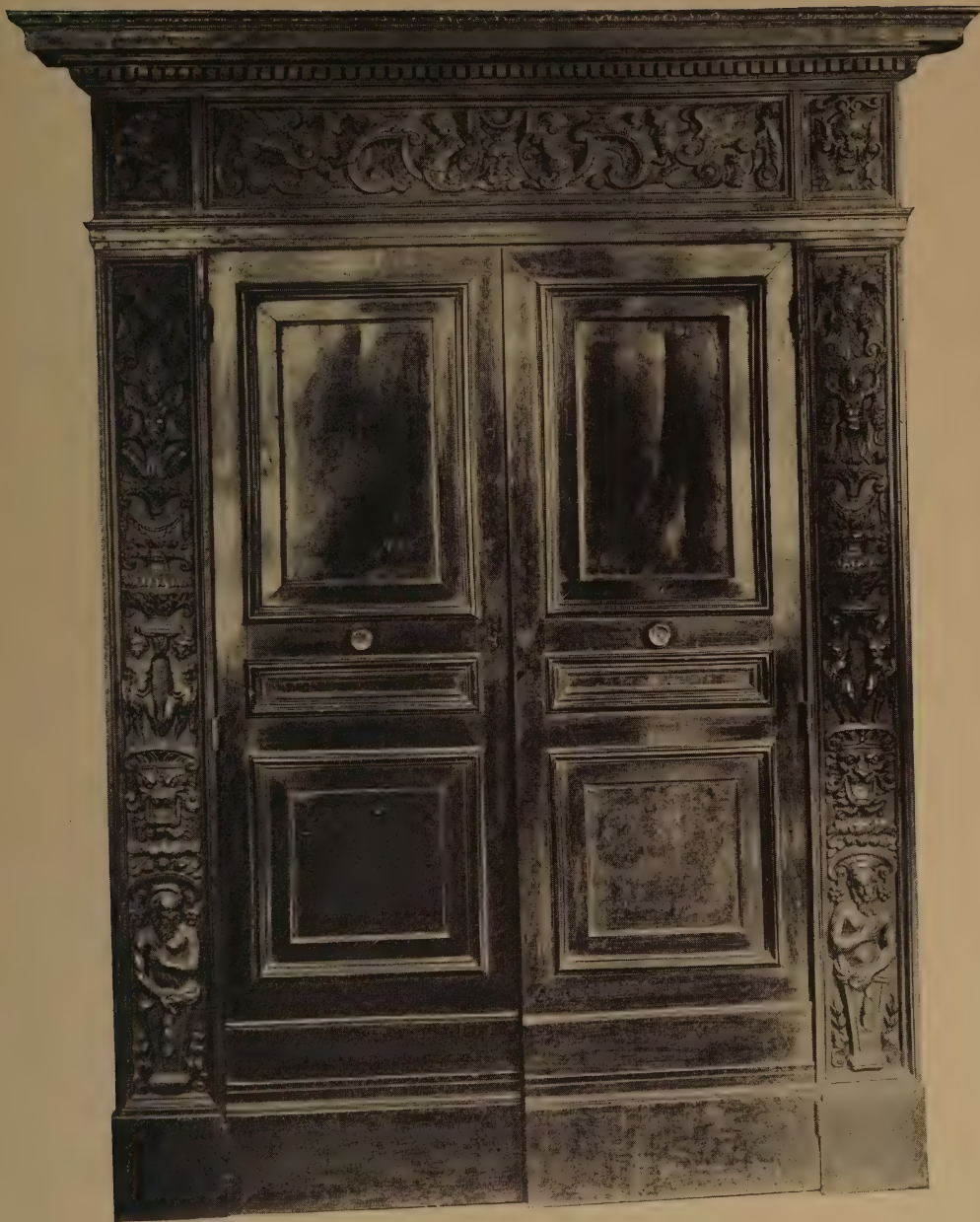
315—WALNUT DOOR AND FRAME

*Italian, Bolognese School: Late Fifteenth Century*

Each part of the door has three carved panels. On either side at the end are pilasters decorated with sculptures in relief representing *putti* holding vases, caryatids, human masks, birds and leaf-work. On top runs a frieze with sirens, scrolls and masks in relief, and at each corner is a mask surrounded with leafage.

*Height, 8 feet 6 inches; width, 5 feet 9 inches.*





NO. 315—WALNUT DOOR AND FRAME  
(Italian, Bolognese School: Late Fifteenth Century)

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316—DOOR FRAME IN CARVED AND GILDED WOOD

*Venetian, Sixteenth Century*

On either side is a fluted half-column, with Corinthian capital supporting a lintel carved and gilded and polychromed in scrolled design and cherubs' heads. The columns are on molded bases with gilded coat-of-arms. The whole frame is very decorative.

*Height, 11 feet 1 inch; width, 9 feet; depth, 10 inches.*

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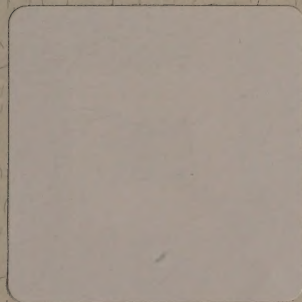












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